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TOSCANINI A MASTER IN SYMPHONIC MUSIC

New Phase of Metropolitan Conductor's Art Revealed to American Audience

Arturo Toscanini disclosed a new phase of his artistic personality last Sunday evening when, for the first time since his arrival in New York five years ago, he set himself up for valuation as a symphonic conductor. The policy of the Metropolitan Opera House places a strict ban on concerts of a symphonic nature for Sunday night entertainment and the experience of the late Felix Mottl, who sought ineffectually to elevate the character of the habitual "opera concert," seems to prove that in pursuing its present course the management has correctly gauged the taste of that public which visits the Metropolitan on Sunday nights. In this particular instance, however, the customary order of things was temporarily revoked and a program consisting of Wagner's "Faust" Overture, Strauss's "Till Eulenspiegel" and Beethoven's Ninth Symphony was offered.

Amazement was widespread when it became known that the last seat in the house had been disposed of two hours after the sale had opened on the preceding Monday, and further food for deliberation was afforded when a line of prospective standees encircled the building quite as on a Caruso occasion. Hundreds of these were turned away long before the concert began. Inside the house was crowded to suffocation. The presence of the leading musical personages of New York was, naturally, a matter to be taken for granted. But whether Toscanini or Beethoven was answerable for the rest of the huge gathering was not exactly certain, though it cannot be denied that a virtuoso conductor appeals somewhat more decidedly to the masses to-day than has been the case in former years.

The reception accorded Mr. Toscanini during the progress of the concert and again at its close was, even discounting the clamor set up by a set of claqueurs—such as to indicate beyond peradventure that the impression created by the distinguished operatic conductor in a new field was most profound. Symphonic music is not, of course, unfamiliar territory to Mr. Toscanini and his reputation in Italy is based on his concert work almost as much as on his accomplishments in the opera house. The quality of his Wagner readings at the Metropolitan had awakened the curiosity of discriminating musicians as to what he could do with a type of music with which his Metropolitan duties never bring him in contact. Doubtless the conductor on his part had often desired an opportunity of furnishing such a taste of his quality. The energy and zeal with which he threw himself into the preparation of the present program are proof enough of the delight this opportunity afforded him. An attack of neuritis had somewhat disabled Mr. Toscanini's right arm, but to the uninformed the result was imperceptible.

The climax of the evening was, of course, the Beethoven symphony. Bearing this in mind it must be admitted that the program was otherwise not ideally devised or perfectly adjusted. The colossal "Ninth" is the culmination and climax of the classic symphony. It marks the termination of an artistic epoch. It is, therefore, unwise to preface it with the more brilliantly colored works of a later period. A Haydn or a Mozart symphony, or perhaps a Bach work is the only truly fitting introduction to Beethoven's most transcendent creation. But as the chance to be heard in a symphonic program falls so rarely to Mr. Toscanini's lot these days he was doubtless actuated by the desire to make the most of it and to reveal his powers in three compositions fundamentally different in character and style. It seems fair to attribute last Sunday's arrangement of offerings rather to this consideration



MME. ANNA E. ZIEGLER

Photo by Mishkin.

Noted Musician and Educator, Who Will Represent the Society for the Promotion of Opera in English at the Convention of National Musical Clubs in Chicago Next Week. (See Page 16)

than to any lack of skill in program building.

The Wagner and Strauss Numbers

The Italian conductor's delivery of the Wagner tone poem was eloquent, vital and impressive. There were largeness of outline and a moving and dramatic publication of its essentially somber mood, gently illumined here and there by an appealing tenderness. Throughout the nuances were subtly graded and consistently applied, and the climaxes were forcefully imposing.

In the coarse, boisterous, Rabelaisian humor of "Eulenspiegel," Mr. Toscanini was altogether at home. He made no endeavor to lighten or refine matters. He showed that he could be Teutonically rude, blustering, ponderous and elephantine—and this in spite of the fact that he took much of the piece faster than has been customary here. Yet his was a reading always distinguished by the quality of true musical feeling. In the exposition of structural details it was lucid to a degree. The minute strands of this highly intricate polyphonic web could be traced by the listener with definiteness and facility.

It cannot be said, though, that the playing of the orchestra was of a nature that defied criticism. In view of the habitually defective acoustic conditions of the house

for concert purposes—especially when some of the players are situated on an improvised raised platform, as they were in this instance—and considering likewise the dampness of the weather and the fact that a few of the players had been enlisted for the occasion, certain shortcomings may be readily understood. There were not a few instances of lack of precision, and there were others when the wood wind was both out of tune, deficient in mellowness and forced. On the whole one missed that smoothness and brilliancy, that suppleness and resiliency to be found in such orchestras as the Philharmonic and the Boston Symphony.

Praise Not Unqualified

Of Mr. Toscanini's Ninth Symphony there must be high, though not unqualified, commendation. After the last movement there was a tempest of applause and many remained to cheer the conductor until the lights were lowered. This movement was unquestionably the high water mark of the evening. Its performance touched perfection; it was overpowering, magnificently inspiring in its stupendous outpouring of exuberance. And it may safely be asserted that not in decades have New York music

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TO GIVE 35 WEEKS OF POPULAR OPERA

City Club's New Plan Taken as Metropolitan's Answer to Hammerstein Project

New York is to have a continuous season of grand opera at popular prices extending thirty-five weeks from October 1 next, according to the present plans of the City Club. The club had a luncheon last Saturday afternoon, at which this was decided upon. The original plan had been to give two seasons of eight weeks each, preceding and following the season at the Metropolitan.

The changed decision is taken as an expression of the Metropolitan Opera Company's attitude toward Oscar Hammerstein and his project of an opera-in-English company. Evidently, the Metropolitan, which is backing the City Club's enterprise, intends to fight Hammerstein with his own guns instead of relying upon the legal weapons contained in its agreement with Hammerstein whereby the latter is excluded from opera-giving in New York.

The City Club's plan is to have its operas sung in German, Italian, French and English, the prices for seats to range from twenty-five cents to two dollars each. The Century Theater has virtually been decided upon as the place for the productions.

As to the giving of opera in the vernacular, the club's opera committee has decided to leave the question to the people and to let them cast their votes at the box office. "If the receipts show that the people demand English, then they should have it," is the attitude assumed. "Likewise, German, French and Italian opera should be given in accordance with the public's demands."

\$450,000 Guarantee Fund

The City Club will make detailed announcement within six weeks as to the working basis to be followed. A guarantee fund of \$450,000 is to be raised to support the enterprise during a three years' trial. Preliminary arrangements for the engaging of principals, orchestra, chorus and heads of departments are expected to be under way by June 1 and ninety days later the necessary scenery, costumes and other property will be transferred to the Century Theater from the excess supply of the Metropolitan Opera Company and first rehearsals will be started.

Edward Kellogg Baird, chairman of the City Club's committee on opera, presided at last Saturday's luncheon and said that though he was not yet prepared to give out any names enough persons had already subscribed to the \$450,000 fund to make it evident that there would be no difficulty in raising the money.

Method of Raising Fund

According to Mr. Baird the method of raising the guarantee will be this: Those who subscribe amounts of \$1,000 or more are to be called "Founders of the Opera for the People," while those subscribing for sums in excess of \$100 and less than \$1,000 will be elected stockholders. Subscribers who give less than \$100 will be elected subscribing members. Certificates of non-par value shares will be issued for each \$100 subscribed, each \$100 subscription to call for one share. As soon as \$300,000 is raised the plan will go into action, and the first semi-annual instalment of subscriptions will be called by the board of directors. The board of directors will be elected by the vote of founders and stockholders on the basis of the amount subscribed, and the City Club will be entitled to name three directors each year. The suggestion of municipal support for the enterprise has been made, but it is hardly thought that this will be needed.

Not only is Metropolitan Opera House aid assured the enterprise, but Otto H. Kahn, chairman of the Metropolitan Board of Directors, is actively interested and will

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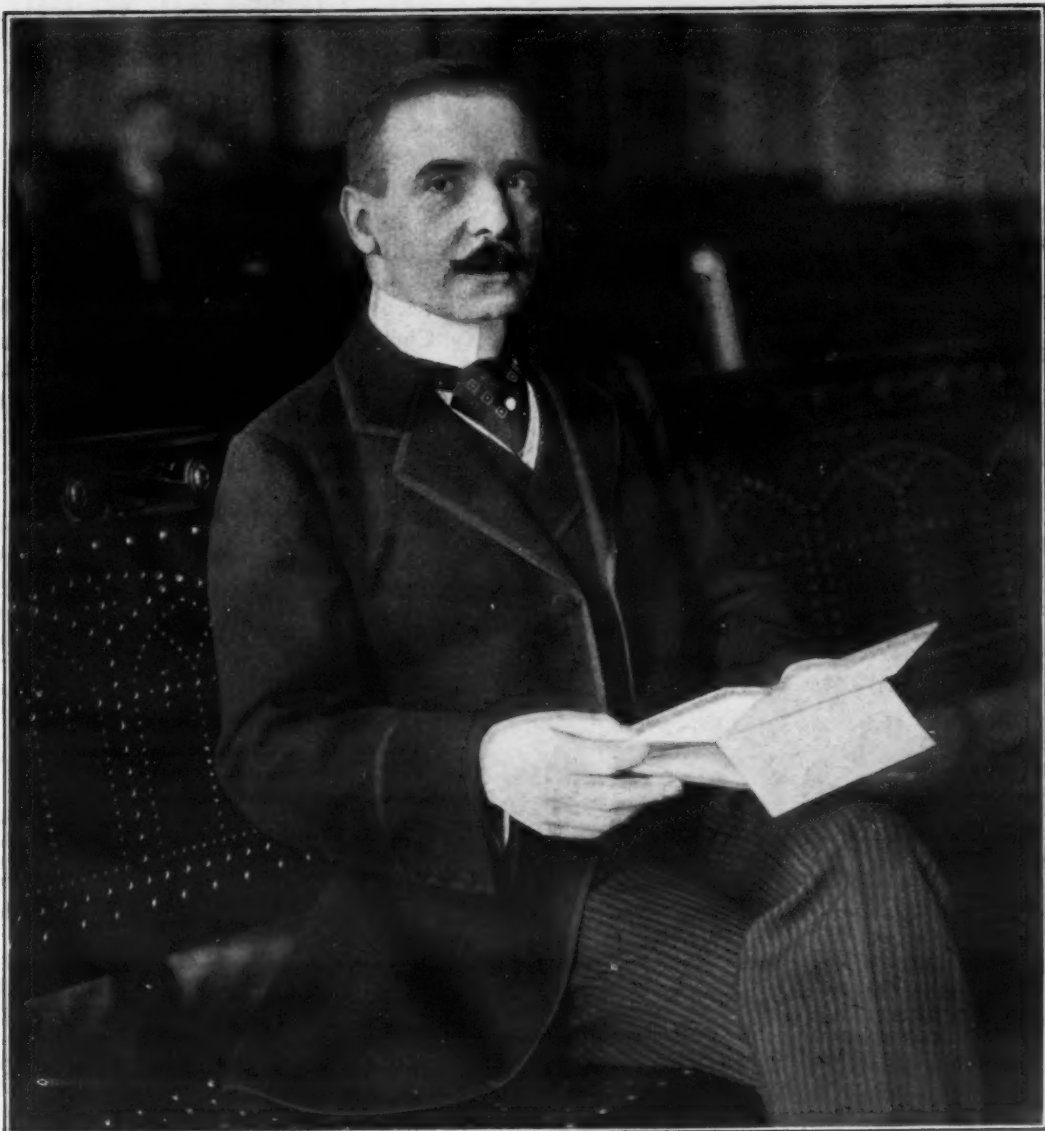
MUSIC A SACRED THING TO KAHN

Ideals of the Chairman of the Metropolitan Board of Directors as Revealed to Ivan Narodny—His Attitude Towards American Music

BY IVAN NARODNY

SINCE I had heard so many contradictory comments on Otto H. Kahn's influence on the American opera, some calling him a czar and others one of the most disinterested patrons of this country's music, I was greatly pleased at the oppor-

other educational propaganda, he believes. In this connection Mr. Kahn declares that he considers his own love of music one of the greatest gifts in his life. Although we did not discuss directly whether music has or can have a moralizing influence upon a listener, yet it seemed that my host ad-



Photograph, Underwood & Underwood, N. Y.

Otto H. Kahn, the Eminent Financier and the Chairman of the Board of Directors of the Metropolitan Opera House

tunity to meet him personally for an intimate conversation on the subject. Besides my general interest there was a particular reason in my satisfaction in the fact that some time ago Mr. Chaliapine, the Russian basso, told me that he had heard that it was Mr. Kahn who proposed to Gatti-Casazza to secure the cast and whole outfit of "Boris Godounow," musically and materially, from a Russian opera company for the Metropolitan, and that without ever having seen the opera produced.

The impression that Mr. Kahn made on me was neither of an operatic autocrat nor a dry-minded financier, but a gentleman of the noblest ideals, advanced views and sincerest love for this most subjective of arts. There was no evidence of any dictatorship or commercialism, as I somehow had anticipated there might be. "Music to me represents something sacred—the most individual and the supremest of arts," he said very simply.

Music to Mr. Kahn is the very crown of all his aesthetic conceptions. He loves it, because it touches the heart first and the intellect last. The more it adheres to the intellectual line, the further it stands from its real mission. On this account Mr. Kahn considers opera less significant, theoretically, because there are so many more or less intellectual qualities introduced, as, for instance, those involved in the dramatic part, the scenery, the costumes, etc. Instrumental and other concert music stands above the opera in his estimation. But as opera has a more popular appeal and helps the average mind to an ability to assimilate abstract music, it interests him particularly to devote his time and means to it.

It is a familiar fact, of course, that Mr. Kahn has been to a great extent the patron of the Boston, Chicago and Philadelphia opera companies, and that, if it had not been for his encouragement and practical help, those companies would not have had the plainest sailing. One of Mr. Kahn's aspirations is to help establish its own opera for almost every town of this country. This would act more promptly as an inspiring and uplifting factor than any

hered to this view. When I mentioned that he deserved much gratitude of the music lovers of this country for his vital interest and help in the American operatic field, he modestly disclaimed any credit, asserting that there was nothing greatly admirable in what he had done for music, because it had been his duty to do it and was the spontaneous expression of his inmost self.

Kahn as a Patriot

Having heard many remarks concerning Mr. Kahn as anti-American in his musical and especially in his operatic views, I

PRIZE WINNERS IN FEDERATION CONTEST

Deems Taylor, Arthur Shepherd, and Mrs. Whiteley the Successful American Composers

The official announcement of the prize winners in the National Federation of Musical Clubs 1912-13 competition for American born composers is as follows:

In Class I, \$300, the second prize for an orchestral work, goes to Deems Taylor of New York, for a Symphonic Poem, "The Siren Song."

In Class II, the first prize of \$250, for a "Choral Work in large form," was won by Arthur Shepherd of Boston, the title of the composition being "The City in the Sea."

In Class III, a prize of \$200, for an "Operetta for School Children," will be given to Mrs. Bessie M. Whiteley, of Kansas City, Mo., for "Hiawatha's Childhood."

These compositions will all probably be heard during the days of the Federation Convention in Chicago, April 21 to 25.

turned the talk to that particular point, and was rather surprised to find my host distinctly patriotic, in many respects far more so than those from whom I had heard the reproaches. He reminded me how liberally the Metropolitan Opera Company had behaved towards American composers and to what an expense it had gone to produce their works. That these works had not lasted he thought was due to their lack of heart-gripping qualities—lack of soul. It seemed, according to Mr. Kahn, as if the American compositions so far had been more intellectual than spontaneous—more conventional than original. The fact that there had not been written vital and distinctly American music up to this time did not mean to him that the situation was hopeless. Mr. Kahn is a firm believer in a typically American music for the immediate future.

The conversation drifted to "ragtime" and, while Mr. Kahn admitted that this was void of all life-elements, he pointed to its elements of a purely American character, such as the accentuated rhythm and the unusual tempo. He seemed to think that it was only a fad of the moment. Mr. Kahn thought that the war-songs of America, as, for instance, "Columbia," "Red, White and Blue," etc., were spiritual drops from a purely American aesthetic life and contained deep meaning. He termed them spontaneous creations of great vigor and beauty.

In turning to the theme of modern west European music—German, French and Italian—Mr. Kahn expressed admiration for all the great radicals, such as Richard Strauss, Debussy and Mascagni. He did not approve of the tendencies of the ultra-revolutionists, such as Max Reger and Schönberg.

Opinions of Russian Music

Finally, we discussed the semi-Oriental sphere of Russian music and it seemed like an excursion into a different world. This was something new, mysterious and fascinating at the same time. Russian music reminded Mr. Kahn in many respects of the life of a different race, which expressed its emotions in a more simple, yet powerfully dramatic form. He confessed to being an enthusiastic admirer of it. It is sad and emotional, but true to life. Thus he had been impressed by many of Tchaikovsky's instrumental compositions, as well as by the recent opera of "Boris." For its dramatic power, pathos and simple humor, it had always touched his heart more intimately than the music of any other nation. This he explained as due to the fact that the Russians were traditionally great lovers of nature and sincere artists in their souls.

As enthusiastic as Mr. Kahn is over the success of "Boris" on the Metropolitan stage, he seems skeptical as to whether it will have the same attractive power next season. Like most of the New York music critics, he seems inclined to think that the lack of a thrilling plot and love story will have an effect on it in the long run. However, if this should prove to be a miscalculation, he will be most happy, for personally he is a devout admirer of the unique opera. On my question as to whether he would try to have some newer Russian operas introduced next season, he said that he was in favor of it and mentioned "Eugen Onegin" by Tchaikovsky. For myself I pointed out "Sadko" and "Snegourochka," by Rimsky-Korsakoff.

The whole conversation convinced me that Mr. Kahn is an idealistic realist, if I may use the term, and much more of a spiritist than a materialist.

The judges for the competition were:—Class I.—Orchestral Work. Judges—Arne Oldberg, Chicago; Max Zach, St. Louis; Leopold Stokowski, Philadelphia.

Class II.—Choral Work. Judges—George W. Chadwick, Boston; Albert Stanley, Ann Arbor; Adolph Weidig, Chicago.

Class III.—Sonata for Violin or Cello and Piano. Judges—Maud Powell, New York City; Ernesto Consolo, New York; Victor Saar, Cincinnati.

Class IV.—Operetta for School Children. Judges—Alfred Hallam, Saratoga Springs, N. Y.; Enoch Pearson, Philadelphia; Ernest Kroeger, St. Louis.

Class V.—National Song or Hymn. Judges—Peter Lutkin, Evanston; Frederick Root, Chicago; Mrs. A. O. Mason, Chicago. Special Class. Judges—Adolf Frey, Syracuse, N. Y.; Homer N. Bartlett, New York City; Arthur Foote, Boston.

Fritzi Scheff Denies She's to Marry Again

A report that Fritzi Scheff was soon to marry George Anderson, an actor who appears with her in "The Love Wager," now on tour, reached New York last week, and was followed quickly by a denial from Miss Scheff who said that she was "too busy to marry." Miss Scheff was divorced on January 31 last from John Fox, Jr., the novelist.

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lovers heard the atrociously difficult choral portions sung with such amazing facility, such ease in enduring the cruelly high tessitura of this music, such beauty of tone, finish of phrasing, perfection of pitch, refinement of shading and clarity of enunciation. It was indeed just and to the point that Chorusmaster Setti should have been made to share in the applause.

The quartet, which consisted of Mmes. Hempel and Homer and Messrs. Jörn and Griswold, acquitted itself well. Mr. Griswold proclaimed his initial recitative eloquently and Mme. Hempel found no difficulty in coping with the high tones that cause most sopranos who essay this part many a qualm.

A Too Rapid Tempo

But if Mr. Toscanini was at his best in this thrilling finale he surprised and chagrined his well-wishers by the inordinately rapid tempo at which he took the *adagio molto*—most soulful of all Beethoven's slow movements. At the Italian conductor's hands it was inexpressive and cold, devoid of all its inherent poetry, emotion and nobility. Considering what miracles Mr. Toscanini has achieved in those passages in Wagner operas demanding tenderness of sentiment his present failing was all the more astonishing and inexplicable. And why did he not attack the last movement at once in the usual fashion? Much of the portentous effect of the wild dissonance which opens this division is the result of its falling immediately upon the exaltedly tranquil close of the third.

While the first and second movements were frequently eloquent, the conductor's conception and treatment of them was more conventional and academic than one might have been justified in expecting from him. His performance of the *scherzo* was not equal in elasticity, buoyancy and spirit to the splendid one which Mr. Strinsky had,



Photo by Mishkin.

Latest Portrait of Arturo Toscanini

given with the Philharmonic a few weeks earlier.

The same program was repeated by Mr. Toscanini on Friday afternoon of this week. H. F. P.

Other comments on Mr. Toscanini as a symphony conductor:

He revealed in the fullest measure the qualities of the great symphonic conductor. He showed that he had a profound understanding of the widely differing character of the three compositions that made up the program, and that he brought his ideas to the fullest realization seemed evident.—Richard Aldrich in *The Times*.

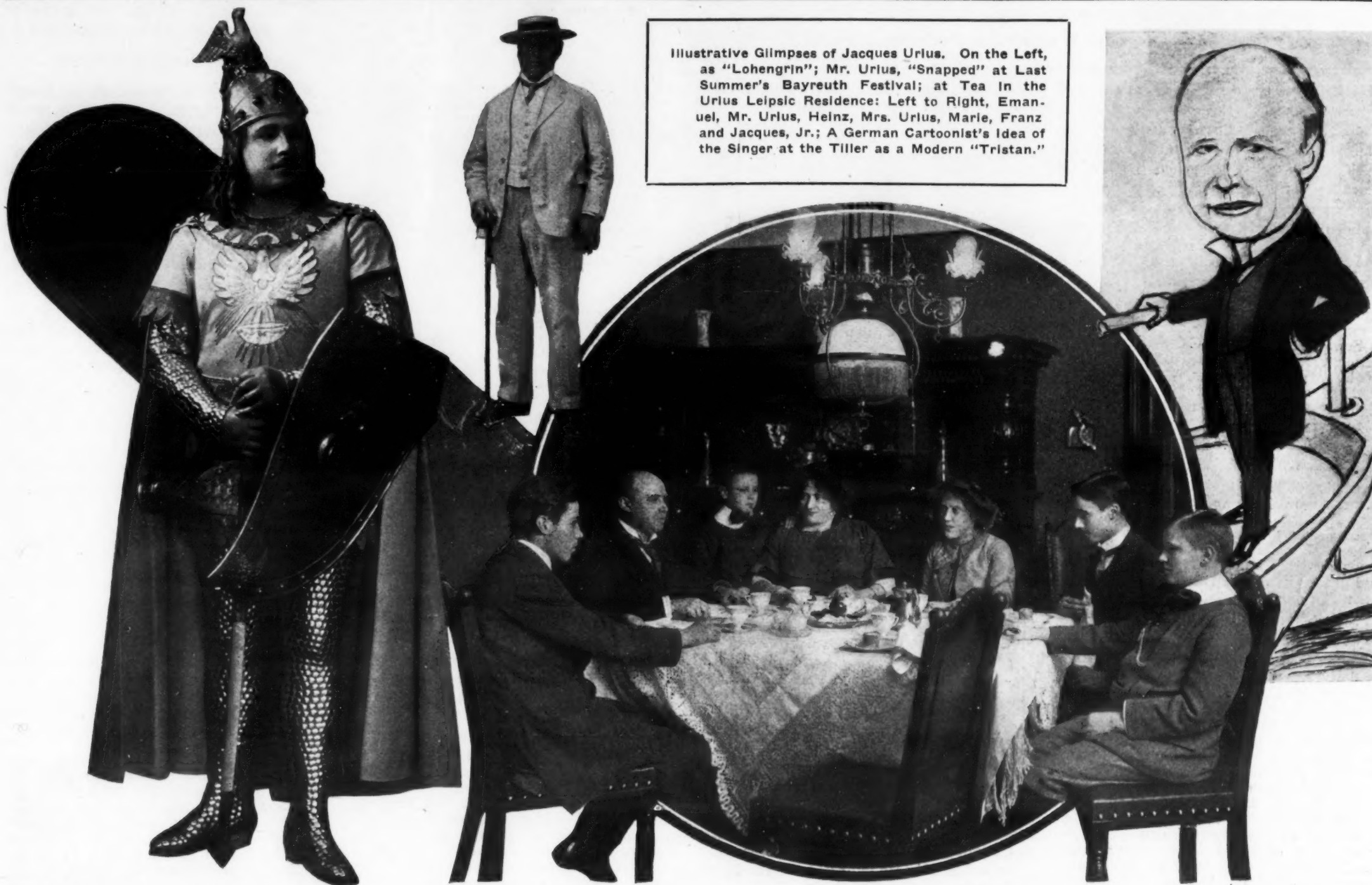
The performance (of the symphony) was noteworthy for its exquisite clarity. The tonal balance, the crispness of rhythm and the exposition of every necessary passage of counterpoint were achievements of the highest art. Above and beyond all was the reverence which the great conductor showed for the spirit of the work.—W. J. Henderson in *The Sun*.

He did wonderful things indeed, more wonderful in the Strauss stupendously difficult piece of musical humor, than in any part of the symphony except the finale. There he inspired his singers to a feat which was without parallel, we make bold to say, in the history of the work in America.—H. E. Krehbiel in *The Tribune*.

The ardent Southern European interpretation of the masterpiece of the North was a highly wrought mosaic of polished phrases, each a part in a pattern, and with rarely a languorous exaggeration of line. Toscanini, of course, led from memory; there was not even a music rack, only a chairback on which to rap his bâton, but he led like a little general at the head of an army with banners. It was exciting every minute. He set the nerves tingling.—W. B. Chase in *The Evening Sun*.

JACQUES URLUS, DUTCH TENOR, TURNS AN INTERVIEW INTO AN ENGLISH LESSON

Celebrated Wagner Singer Eager and Persistent in Untying Our Linguistic Knots, Under the Guidance of His Charming Wife—This Interpreter of Tragic Rôles Genial and Domestic in Private Life—One Visiting Artist Who Is Grateful for His Reception in This Country



Illustrative Glimpses of Jacques Urlus. On the Left, as "Lohengrin"; Mr. Urlus, "Snapped" at Last Summer's Bayreuth Festival; at Tea in the Urlus Leipsic Residence: Left to Right, Emanuel, Mr. Urlus, Heinz, Mrs. Urlus, Marie, Franz and Jacques, Jr.; A German Cartoonist's Idea of the Singer at the Tiller as a Modern "Tristan."

"NOT since I came to America have I so much English talked as this time. Better you send me a bill for one hour's lesson in English."

Such was the smiling suggestion of Jacques Urlus, the Wagnerian tenor, after he had successfully passed through the linguistic terrors of an American interview at the studio of Annie Friedberg, his concert manager in this country. It was pointed out to the tenor that any such educational services had been rendered by Miss Friedberg, in the capacity of interpreter. With all due solemnity, thereupon, a bill was drawn up, making the visiting artist Miss Friedberg's debtor for an hour of instruction in our tongue, the payment to be one performance of "Lohengrin's Narrative."

Not at the beginning had the tenor's lingual adaptability been called into play, as Miss Friedberg had earnestly assured the MUSICAL AMERICA representative that Mr. Urlus knew but a few words in English. Consequently, the noted interpreter of *Siegfried* had been permitted to adhere to the German language in relating the first facts about his career, with Court Interpreter Friedberg translating his remarks in the vernacular. In this piecemeal fashion one grasped such items as the fact that this tenor was a boy soprano in his native Holland at the age of eight, and that he had sung in church at ten. Then came his vocal study and some concert work, in the latter phase of which he came to the notice of the director of the opera house at Amsterdam.

Suddenly, in the midst of this German conversation, Mr. Urlus startled the visitor by announcing in quite intelligible English, "In 1894 I join the opera in Amsterdam."

After this initial plunge, the tenor was not permitted to relapse into German and he contrived to convey his thoughts in an understandable manner although he stopped now and then to be enlightened by his interpreter on some perplexing word. Indeed, this insistence upon acquiring the exact word and pronunciation seemed characteristic of the man and his artistic methods. Not only was he unsatisfied with approximate correctness, but he seemed to have an instinctive feeling when he was wrong.

Naturally, the first words of English which a visiting artist would have to master would be those concerning his own profession, and of these Mr. Urlus seemed to have especial difficulty with the past tense of the verb, "to sing," as he related how often "I have singing" such and such a rôle. Thereupon the tenor would be overwhelmed by embarrassment until he was able to say, "I have sung," with the ease of a native. Another pitfall was the word, "speak," in which Mr. Urlus was inclined to insert an alien "h." Perhaps his greatest entanglement was with "performance," in which the "n" persisted in remaining silent, despite all his efforts to the contrary.

With all these intricacies of our speech the Holland singer wrestled manfully, albeit that he handled each doubtful word gingerly, as if it had been a fire cracker. He approached this unknown tongue with a sort of boyish diffidence. This was particularly evident when Mr. Urlus was relating how his wife had urged him to maintain his erect carriage off the stage as well as on. The tenor had become confused in the use of "go" and "gehen," whereupon Miss Friedberg had explained that he should have said: "She told me to walk as erect when I go on the street as when I am on the stage." His face flushing with embarrassment at this large mouthful of English, the tenor whirled around suddenly on the piano stool and buried his head in mock dismay.

"Not one word of English could I sh-peak last year when I come to sing in Boston," confessed the portrayer of the "Ring" heroes. "When I wanted to find Mr. Bauer, of the opera house, I ask 'Wo ist Mr. Bauer?' They say 'Upstairs.' Upstairs, I do not know what that is, so how can I find Mr. Bauer!"

Some explanation of the tenor's improvement in English speaking was found later when his wife joined the party, having been summoned to bring a photograph of Mr. and Mrs. Urlus and their family. Miss Friedberg had already declared that with a considerable knowledge of opera singers and their families, she found Mrs. Urlus to be "an ideal artist's wife." One phase of this wifely sympathy was found in the kindly and gentle way in which Mrs. Urlus now guided her husband through the doubtful moments of the conversation, showing her to be even more adept than he at picking up our speech.

"How have we learned English with such little practice?" echoed Mrs. Urlus. "Maybe because it is much like our own Dutch language."

This was illustrated while Mr. Urlus was declaring that this Summer he was to have his first rest in two or three years, for when he asked Mrs. Urlus for our word, "vacation," it was found to be almost identical in sound with its Dutch equivalent. Later Mr. Urlus hesitated between the use of "return" and "send back," as applied to the prized family portrait shown above, and here Mrs. Urlus showed a sense of nice distinctions in our tongue, when she advised her husband that "return" was the more elegant word of the two.

Joviality of a Wagner Hero

When an artist's introduction to New York possesses all the dramatic elements of Mr. Urlus's début (with his tragic loss of voice in the first "Tristan" and his magnificent recovery as *Siegfried*), American music lovers may be more interested in his personality than in his opinions on the stock subjects of an operatic interview. In this hour's conversation Mr. Urlus revealed two distinct sides of his nature. At first the tenor had been worried by some of the "red tape" of our customs house, and in this mood he showed some of the intensity with which he vivifies such Wagnerian scenes as *Siegfried's* meeting with *Sieglinde* in "Die Walküre." After this slight cloud was lifted, Mr. Urlus showed a disposition so sunny that "genial" would not be strong enough as a description, "jolly" being the only adequate word.

Smiles especially illumined the face of this "singende Hollander" when he alluded to his children, of whom he has five. The laughter just rippled out when he was told: "You have what we Americans call a 'record' for the greatest number of children of any operatic tenor."

"We were married young," explained Mr. Urlus, "before even I went into opera, and Mrs. Urlus was only sixteen years then."

Inspection of the Urlus family group now elicited from the charming Mrs. Urlus the information, "When I go out walking with my eldest boy, Franz, the people think that he is my brother."

"Franz is in the army of Holland," vouchsafed his proud father. "Will any of my children be singers?" he continued. "I hope so. Franz and the next boy, Emanuel, they have studied singing already, in Rotter-

dam. The youngest son, that is Heinz, he is the little one by his mother's chair, and she looks so *mütterlich*."

"That boy, he is a little rascal," declared the smiling parent. "One day he came to me and he said, 'Father, I am first in the school.' 'That is fine,' I said, and then I ask 'First in your studies?' And he answer, 'No, father, so!'" Here the tenor brandished a belligerent fist.

Breaking the Curfew Law

Another phase of the tenor's jovial nature was evidenced when he related how he had run afoul of Mayor Gaynor's recent New York curfew rules. "After the performance we were eating supper in a café," recalled the singer, when a big policeman, he said to us, gruff-like, 'You'll have to get out of here, it's one o'clock.' So out we get." The amusing way in which this Dutch artist mimicked the Irish policeman would have entitled him to a place in any company as a *buffo*.

Those music lovers who like to have their operatic favorites admirable as men and women would be glad to notice Mr. Urlus's freedom from the patronizing attitude toward America which has been preserved by some visiting artists. One approached the delicate subject of the tenor's début with some misgivings, but he relieved the tension at once by declaring with quiet emphasis, "Deeply grateful I am to your public for the kindly way in which I was received. Mr. Gatti, Mr. Toscanini and many others were kind, too, and they told me 'You will be all right in the second act.'"

"People had said to me in Europe, 'The American audiences you will not like—they do not care for Wagner and they walk out in the middle of an act.' Nothing like that have I seen here, for I have found much appreciation for Wagner, and your audiences, very kind to me they have been."

It was here recalled to Mr. Urlus's attention that one of the critics had given him credit for having made Wagner lovers out of a large number of persons who had not formerly been interested in those works. He was asked why it was that his singing, as singing, was found to be more pleasing to the hearer than that of many Wagnerian tenors.

"Probably because he is of a different school," suggested Mrs. Urlus. "Our

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METROPOLITAN'S "GOOD-BYE" WEEK

Noteworthy Performance of "Bohème" Marks the Beginning of the End of New York's Opera Season—Polacco's Final Appearance—His Remarkable Success During His First Year at Metropolitan—The Last Wagnerian Performances

THE last week of the season at the Metropolitan Opera House was begun Monday night with an unwontedly brilliant performance of "La Bohème." First of a week of farewells, it marked the last appearance until next Fall of Conductor Giorgio Polacco. There was an immense audience which not only filled all the seats but packed the standing room to the walls. Caruso was in the cast, and this, of course, was largely responsible for the generous amount of public interest, but the performance of Puccini's well-loved opera was in every way above the average.

Few parts in which Caruso appears are better calculated to set forth the glories of his voice to popular satisfaction than *Rodolfo* and he was at his best Monday night. So telling does he make his part in it that the whole opera takes on fascinations that are unsuspected when he is out of the cast. He acted well, too, Monday night and was more than ordinarily high-spirited in taking his many curtain calls. Here is one opera in which Caruso's before-the-curtain antics do not seem out of place. They rather fit into the general scheme than otherwise, and so when the tenor acted as Mme. Alda's flower-bearer and playfully slapped her on the wrist when she attempted to leave him alone before the curtain the audience could laugh with him and not feel that the atmosphere of the opera was fractured beyond recall.

Mme. Alda sang beautifully too and was tenderly appealing in her acting. Her duets with Caruso gave unlimited joy. Dinah Gilly, as *Marcello*, Adamo Didur as *Schaunard*, and the others of the attic company made capital fun as well as good music, and De Seguro's separation from *Colline's* overcoat was followed by the usual demonstration from the audience.

Mr. Polacco conducted admirably as he has in all his appearances during this, his first year at the Metropolitan. The re-engagement of Mr. Polacco for next season has been announced and gives cause for congratulation. During past seasons there has been too much disparity between the quality of the work done by Toscanini and that of the other Italian conductors, but with the advent of Mr. Polacco this has all been changed. Mr. Polacco's performances have been worthy of the best Metropolitan standards, repeatedly proving the great value to the organization of another able and conscientious Italian conductor, whose musicianship is beyond dispute and a constant guarantee of excellent performances. Mr. Polacco has been welcomed by the public and the critics with spontaneity and unanimity and his success has been all the more remarkable because of the difficulty of the task which he assumed at the start of his New York career in taking the place temporarily of the man who has been for years the idol of the opera-going public.

Final Wagnerian Performances

The fifth and final "Meistersinger" of the season was heard on Wednesday evening of last week by an audience of only moderate size. As a whole the performance was eminently worthy. Mme. Gadske as *Eva* was in admirable voice and her high flat in the quintet was perfect as regards pitch and of thrilling beauty of quality. Miss Mattfeld, by the addition of a few telling details of stage business, individualizes the character of *Magdalena* far more than most of her predecessors of recent years have done. She catches the true German spirit of the part perfectly. Mr. Urlus's *Walther* ranks next to his *Tristan* and *Siegfried* in general excellence and Willy Buers has done nothing so well as *Hans Sachs* from either a vocal or a histrionic standpoint, even though he may not disclose all of the inherent nobility of the character. Mr. Braun's *Pogner*, Mr. Goritz's *Beckmesser* and Mr. Reiss's *David* are impersonations that require no fresh praise at present. The chorus sang the sublime "Wachet Auf" with overwhelming effect. Mr. Hertz hurried some of the tempi more than usual, but on the whole his reading of the score was as exhilarating and uplifting as ever.

A few hours before the performance Mr. Hinshaw, the *Kothner*, informed the management that he was too ill to sing. Louis Kreidler, who has hitherto sung only small rôles, undertook the part without rehearsal and acquitted himself most creditably. He has a good voice and he acted intelligently.

Friday evening of last week saw the last Wagnerian performance of the season.

The opera was "Tannhäuser" and the cast the same as the previous week save that Mme. Gadske replaced Mme. Destinn as *Elizabeth* and Putnam Griswold was the *Landgrave* instead of Carl Braun. Mme. Gadske was in good voice and was even applauded after she had finished the "Dich-



—Mishkin Studio

Giorgio Polacco, Metropolitan Opera Conductor, Whose Success Has Resulted in His Re-engagement for Next Season

Theure Halle." Mr. Griswold's *Landgrave* is a dignified impersonation. Mr. Urlus was *Tannhäuser* and Mr. Buers *Wolfram*. This rôle is one of the least satisfactory things the new baritone does and it provided a rather disconcerting contrast to his eminently pleasing *Hans Sachs* of two evenings earlier. Mme. Fremstad as *Venus* fairly rose above herself. Mr. Hertz produced especially commendable results with the orchestra, considering that three of his musicians, Concertmaster Boegner, Hellerberg, tuba player, and Capo di Ferro, first trumpet, were taken ill during the first act and had to withdraw. Capo di Ferro collapsed as the result of ptomaine poisoning and the other two were suffering from the strain of overwork.

"Butterfly's" Good-bye

Dripping with Puccini honey, Toscanini's baton at Saturday night's popular-priced "Madama Butterfly" was wielded mostly with his left hand, the conductor saving his right for the performance of the Ninth Symphony on the following evening. The opera has not had a more eloquent performance this season. Miss Farrar's rich and colorful tones were listened to with the keenest pleasure and she repeated an impersonation, the most popular in her repertoire, that was infinitely touching. The cast otherwise was the usual one, including Mr. Scott's manly *Sharpless* and Mr. Martin's *Pinkerton*, which on this occasion was sung with even more than his usual ability. The size of the audience once more attested the great public affection for this opera.

Humperdinck's "Königskinder" had its sixth and last presentation of the season on Thursday evening, with its usual cast and with Alfred Hertz receiving a due tribute of applause for his reading of the score. Among the most eager listeners was little Senta Goritz, who had come to hear her father as the kindly *Fiddler* of her favorite opera. Geraldine Farrar once more illumined the *Goose Girl* with that wistful beauty which makes this a favorite among her rôles. Karl Jörn was successful in maintaining the illusion of youth as the *King's Son*, Lila Robeson showed a steady growth in her portrayal of the *Witch*, and Cleo Gascoigne and Elsa Foerster as the two children shared in the curtain calls.

Those persons who contend that "The Huguenots" have overstayed their allotted

time as personages on the Metropolitan stage must have had no patience with the huge throng which applauded the Meyerbeer opera at the Saturday matinée. Setting aside questions as to the antiquated nature of the work the auditors had an all-star cast in which to revel, with Carl Braun repeating his admirable *Marcel*; Frieda Hempel making the most of her brilliant scene; Messrs. Gilly and Rothier, quite in the picture as the French nobleman; Bella Alten as an attractive Page, and Caruso and Miss Destinn holding the audience until long past "afternoon tea time" with the dramatic fire of their final scene. Mr. Polacco wielded the baton with his customary authority.

A Visit from Alice Nielsen

At the seasons final presentation of the familiar double bill, "Cavalleria Rusticana" and "I Pagliacci," on Thursday afternoon of last week, Alice Nielsen made a "guest appearance" as *Nedda*. And a captivating *Nedda* she was, both in appearance and the pleasing manner in which she sang. Amato, whose *Tonio* has become one of the really notable portraits in the Metropolitan collection, was in his best voice and the Prologue has probably never been delivered from the stage with more spirit and vocal richness than characterized it on this occasion. Riccardo Martin as *Canio* received much applause. The other parts were taken by Bada and Reschiglian, with Sturani as conductor. The feature of the "Cavalleria Rusticana" was, of course, Destinn's polish singing of *Santuzza*. Macnez was the *Turridu*, Gilly the *Alfo*, Duchêne the *Lola*, Maubourg the *Lucia* and Polacco the conductor. The house was filled.

RUSSELL TO ADD TO HIS WAGNERIAN REPERTOIRE

Boston Opera Director Promises Productions Next Season of "Lohengrin" and "Meistersinger"

BOSTON, April 14.—The important announcement is made that Wagner's "Lohengrin" and "Die Meistersinger" will be added to the repertoire of the Boston Opera Company next season. There is also the announcement of Massenet's "Le Jongleur Notre Dame," which is expected to serve as another vehicle for the art of Miss Garden. For the purpose of presenting the Wagner operas, the personnel of the Boston Opera Company will be extended so as to include a number of German singers in its ranks, and certain "stand by" operas of previous seasons, such as "Carmen," will be shelved for the time being and replaced by the German operas.

Mr. Russell will spend the major part of the Summer in Germany, and thither, also, Mr. Caplet will go, to undertake needed study of Wagnerian production.

It is probable that the leading Wagnerian tenor of the company will be Mr. Ferrari-Fontana, the husband of Mme. Matzenauer, who was very successful when he sang here as *Tristan* this last season. On account of the coming of the German contingent, a certain number of the French singers will probably be transferred to other scenes of endeavor. There is further talk of such operas as Gluck's "Orfeo" and Massenet's "Don Quichotte," in which work Vanni Marcoux is highly successful. O. D.

Paulo Gruppe's Engagements

Paulo Gruppe, the young Dutch 'cellist, has been engaged to play with the Chicago Athletic Club on April 27 and with the General Normal School on June 4.

TO GIVE 35 WEEKS OF POPULAR OPERA

[Continued from page 1]

probably serve on the club's opera committee. Mr. Kahn was one of the speakers at the luncheon, promising the support of his colleagues of the Metropolitan, and others who spoke, besides Mr. Baird, were Charles H. Strong, president of the City Club; Gardner Lamson, the singer; Dr. Henry M. Leipsiger, head of the lecture bureau of the New York Board of Education, and Herbert Witherspoon, the Metropolitan Opera basso. Dr. Leipsiger pledged the support of the Board of Education in helping the people to musical appreciation and declared that "opera for the people" is the first step in a crusade that will ultimately give to this city a municipal opera house.

Some of the guests were John Brown of

BOWERY CHEERS FOR ZURO OPERA OPENING

"Aida" Performance Punctuated by Applause and Conductor Zuro Is Given Ovation

With this week's closing of the Metropolitan Opera House, New York is not to be entirely without an operatic troupe which makes a nightly change of bill, for the Zuro Opera and Amusement Company inaugurated its popular-priced Spring season on the Bowery, at the Thalia Theater, on April 14. The initial offering was "Aida," with a feature of interest in the appearance in the title rôle of Enrica Clay Dillon, the California soprano, who came into notice through her "over night" assumption of this part with the Chicago Opera Company. Miss Dillon gave a good performance, making a somewhat better impression vocally than dramatically.

One of the most satisfying performances was that of Mme. La Pietra, in whom up-town music lovers recognized an old friend and one whose identity Italian linguists were able to trace through a translation of her stage name. As *Amneris* this singer displayed excellent vocal resources and a dramatic cogency quite up to the standards of more ambitious houses.

Angelo Antolo was a fiery *Amonasro* and Pietro de Bassi and Natale Cervi lent resonance to the singing of *Ramfis* and the *King*, respectively. The least artistic work was that of the *Kadames*, Giuseppe Mauro, whose tone production was very far from acceptable. The audience, however, howled its approval of him at the end of the Nile scene, after he had performed the feat of holding his final high tone while he walked half way across the stage before delivering up his sword. Tumultuous applause was hurled at the singers upon the least provocation and Conductor Josiah Zuro was called to the stage at the end of act two.

Mr. Zuro conducted with inspiring zeal, held his orchestra of some twenty-nine men in firm command and gained commendable results with the chorus, the singing erring sometimes on the side of more volume than the theater could stand. There was sufficient pretentiousness in the staging, and the work of Margarethe Wind and the ballet was satisfactory.

"Rigoletto" received an excellent performance on Tuesday evening, with Mmes. Bondio and La Pietra and Messrs. Pilade Sinagra, Alessandrini, De Biasi, Cervi and Vittoni, and Alberto Bimboni, conductor. For Wednesday evening there were "Cavalleria Rusticana" and "Pagliacci," with Mmes. Vergeri and Haeseler and Messrs. Salvatore Giordano and Vittone in the former, and Leoncavallo's opera sung by Mme. Saville and Messrs. Mauro, Antolo, Vittone and Giuliani. K. S. C.

Donna Easley Adds Charmingly to Newark Church Program

Donna Easley, the attractive young soprano, contributed some of the most charming numbers on the program given at Trinity Reformed Church, Newark, N. J., on April 9. Her voice proved to be pure in quality, expressive as a medium for feeling and flexible in such brilliant numbers as the "Bolero" from Verdi's "Sicilian Vespers." She displayed a refined style and artistic instincts. The Spross "Come Down, Laughing Streamlet," was a feature of her offerings.

the Metropolitan Opera Company management; Pasquale Amato, Frances Alda, Lucrezia Bori and Conductor Alfred Hertz of the Metropolitan; Victor Herbert, Edmund L. Baylies, John Corbin, Mrs. J. Borden Harriman, Mrs. Elmer Black, P. V. R. Key, Henry Rogers Winthrop, Lee Schubert, Mrs. Edward R. Hewitt, Ben Greet, Dr. St. Clair McKelway, E. H. Outerbridge, Florence Perkins and Lawson Purdy.

Hammerstein Undaunted

The fulfillment of the City Club's plans will mean that three companies will be giving grand opera in New York next Fall—Oscar Hammerstein, who is planning to start a new American opera company to sing in English, the Metropolitan and the City Club organization. Mr. Hammerstein announces that, despite the City Club's undertaking, he intends to continue with his own project. "I don't know such a thing as competition," said he. "There can be a dozen opera houses. I have my own way of producing opera, and the opera business is like a newspaper which depends upon the editor for its individuality."

DAYTON NEEDS LONG TIME FOR RECOVERY

Musical Interests Hard Hit by Flood but There Is Much Optimism as to Future

DAYTON, O., April 10.—The musical season here came to an abrupt closing by the terrible flood which visited us and which left the beautiful "Gem City" of Ohio in a state of chaos. The appalling disaster and the situation revealed following the receding of the waters is far graver than can be imagined by anyone who has not seen the conditions. Dayton had just begun to appreciate thoroughly the highest type of music and the third symphony season arranged for and carried on by the indefatigable efforts of A. F. Thiele (without the usual guarantee fund) was the most brilliant and noteworthy schedule of music ever enjoyed by Daytonians and made the symphony season an established institution. But the devastation of the flood has given a severe blow to this effort of years as well as to all other musical enterprises.

Many splendid concerts had been arranged for the closing month of the season. The new choral society of 350 voices, organized and directed by Urban Deger, under the direction of A. F. Thiele, was to have given its first concert on May 5 and everything promised a most brilliant inaugural for the new society. The artists engaged were Charlotte Lund, soprano, of New York; Marcus Kellerman, baritone, and Alma Beck, contralto. These arrangements had to be cancelled, of course, as well as many other plans, including the first concert of the Singers' Club, an organization of women's voices, under Grant Odell's leadership, a recital by Evan Williams and a number of other concerts and recitals.

The loss to musical interests in Dayton can not be overestimated and conservative figures show that it will amount to some \$1,250,000. This will include some three thousand pianos and player-pianos which have been destroyed in the residence section and the piano stores. Everywhere you go you see the remains of pianos thrown in the gutter with the rest of the debris to be carted away to the dump pile. This tremendous loss of pianos to families cannot but have its effect upon musical interests here for some time to come, as the necessities will have to be secured first before a piano can be purchased.

All of the music houses suffered great losses in their stock and everything on the lower floors was destroyed by the flood waters. So strong was the current which swept over Dayton and so deep the waters that pianos floated away with the ease and grace of a canoe.

To discover something about the future of music in Dayton, the writer called on A. F. Thiele, the musical manager, at his office in the Arcade, which was a refuge for marooned and homeless flood sufferers and still shows the effects of the invasion. Mr. Thiele's home was just on the brink of the flooded district in the south end of the city and was not damaged. He has been busy trying to help those less fortunate than himself wherever possible. Like every other

JACQUES URLUS, DUTCH TENOR, TURNS AN INTERVIEW INTO AN ENGLISH LESSON

[Continued from page 3]

Dutch school of singing produces beautiful voices, as your public learned this year from Julia Culp.

"Many Wagner singers in Europe have a fine, big physique," instances the tenor, "and they declaim their lines, very pompous, but without much singing tone, yet this is accepted by the public, because it is what they are used to. For me, I want to sing the lines, first of all."

For six years Mr. Urlus sang at the opera house in Amsterdam and he was given the post of leading tenor after the first two years, upon the death of the previous star singer. At first he had sung only the minor rôles, and his first big part was *Lohengrin*, which he sang twenty times in one month. These rôles were sung *à la Hollandaise* in his native tongue, and when Mr. Urlus was summoned to the Leipsic opera in 1900, he had to re-study his whole repertoire in German. Since that time the Leipsic opera had been his home house, and it is in this city that he maintains his residence, where the brood of Urlus youngsters have their habitat.

Although the last Metropolitan appear-

ance of Mr. Urlus was scheduled for April 17, he was unable to accept a \$1,500 concert engagement in Amsterdam for April 25, as it is necessary for him to be on hand, in case of emergency, until the season's end on April 19, which would mean too close connections between New and Old Amsterdam. Brussels will, therefore, be the first city to hear the tenor upon his return to Europe, as he will sing *Tristan* and the "Ring" heroes at the Monnaie, beginning on April 29. Thence Mr. Urlus goes to Paris, where he is to sing in the Eighth Mahler Symphony and the Ninth Beethoven. American music lovers may not realize the artistic breadth of this Wagnerian interpreter, who, besides appearing in opera at Bayreuth and the other continental centers, has also sung the tenor rôles of the oratorio classics and has been heard in concert throughout Europe.

"At the Munich Festival I am singing this Spring," enumerated the tenor, "all the Wagner tenor rôles from 'Rienzi' to 'Götterdämmerung.' Then to Leipsic I go, back to my home opera house, and to my children. And when the Metropolitan is open next November, I shall be here again, I am very glad." K.S.C.

AMERICAN CONCERT FAVORITES WHO WILL TOUR THE ANTIPODES



Left to right, Mischa Elman, Mme. Schumann-Heink, David Bispham, Mme. Nordica and Manager Frederic Shipman

FOUR remarkable Australian tours, under the exclusive management and personal direction of Frederic Shipman, are of extraordinary interest to the musical world in general, and to musical Australia in particular, as the plan represents undoubtedly the greatest array of talent ever announced at one time for tours of the Antipodes. It will also be the first visit of these four stars, David Bispham, Mme. Nordica, Mischa Elman and Mme. Schumann-Heink to Australia.

Mr. Bispham will make the inaugural

tour, opening at Town Hall, Sydney, Australia, on May 31, 1913. He will be accompanied by Harry M. Gilbert, pianist. His tour will be limited to fifty concerts, as he is obliged to be back in New York on September 15 to begin rehearsals in the new opera, in which he will star next season.

Mme. Nordica will give the first concert of her Australasian tour at Sydney on July 26, 1913. She will be accompanied by Romaine Simmons, pianist, and another artist, yet to be announced. Her tour of Australia, New Zealand and Tasmania

will occupy four months, after which the diva will give concerts in Java, Manila, Hong Kong, Shanghai, Canton, Yokohama, Tokio, Nagasaki, and other important points in China and Japan, returning to America the early part of the new year.

Mischa Elman will open in Sydney in June, 1914. He will give between thirty and forty concerts in Australia, New Zealand and Tasmania.

Mme. Schumann-Heink will open in Sydney in June, 1915, and will give approximately thirty-five concerts in Australia, New Zealand and Tasmania.

during the season and size up everything from their own comfortable viewpoint. If they would get in closer touch with the cities throughout the country in which they try to do business they would be more successful. The fact is that some of the finest homes in the city were in the flooded district and that millionaires and very rich men were obliged to take their places in the bread line at the relief stations with the poorest of the poor during those first days following this disaster. The great majority of the best patrons of my series of concerts here are heavy losers in the catastrophe and there is no question that this will have some effect upon the concert business for some time to come. The members of that large middle class which is the backbone of support for all that is best in music and art have been hardest hit and it will take some time for them to get on their feet, as many have lost their homes and practically all they possess in the way of home furnishings. Concert managers doing business in these hard-hit cities of Ohio might do well to put on their thinking caps and devise means to assist in encouraging the interests of the concertgoing public in these cities until they recover from this great blow."

Everywhere throughout the city business and professional men are putting things in order. Some of the music teachers have reopened their studios. The spirit displayed everywhere in the city is truly wonderful. L. M. A.

Cecil Fanning and H. B. Turpin Win Laurels in England

Cecil Fanning, the American baritone, and H. B. Turpin, his accompanist, who have been winning laurels abroad this season, have recently appeared with noteworthy success in England. Mr. Fanning made his first appearance in Newcastle on March 29 as soloist with the Northumbrian Choir. He sang the solo part in the first presentation of a short dramatic work by McConnell-Wood, preceding this by a recital of ten songs, in which he had the splendid assistance of Mr. Turpin. His songs on this occasion included Schubert's "Der Wanderer" and "Wohin?", songs of Sidney Homer, Meredith, Lehmann, Loewe, and a group of Old English songs, in which the familiar "The Keys of Heaven" was admired especially. The entire press of Newcastle spoke in glowing terms of the joint work of the American artists.

ITALIAN PHILHARMONIC CONCERT IS CANCELED

Pietro Florida Prevents Performance by Claiming Prior Right to Society's Name

The announced "inaugural concert" of the Italian Philharmonic Society, Cesare Sodero, conductor, which was to have been given at Carnegie Hall, New York, last Sunday evening, was canceled the day previous. A number of reasons for the indefinite postponement were given last week in the daily press, among them the rumor that there had been a dispute owing to the fact that other than Italian musicians had been engaged to play in the orchestra.

The real reason, it appears, was the entrance into the field of the Italian composer, Pietro Florida, who claimed that he had incorporated an orchestral body some time ago under the name "Italian Philharmonic Society," planning to give concerts in New York of modern Italian music. Florida objected to the use of the name by another orchestra.

A fact which has not been mentioned is that in preparing the program Signor Sodero, who has been one of the conductors for the Aborn Opera Company, chose several imposing works, including the *Martucci Symphony*, a "Serenata Mediavole," by Riccardo Zandonai, composer of "Conchita" and a symphonic poem by Franchetti, whose "Germania" was heard here a few seasons ago. These modern works may have been found far too difficult of execution to be prepared satisfactorily by an orchestra which was recruited especially for the occasion and whose powers would naturally enough not be such as to perform new works with which they were totally unfamiliar as would an organized body which rehearsed daily like the New York Philharmonic Society or the Damrosch Orchestra.

The members of the society have, however, already taken measures to incorporate the orchestra so that no further troubles will arise.

"Luxembourg" to Introduce Italian Light Opera Company

Franz Lehar's "The Count of Luxembourg" will be the first production by the Angelini-Gattini Italian light opera company when it begins its engagement at the Century Theater, New York, on April 28.

CHICAGO CHORUS SINGS BERLIOZ'S "DAMNATION OF FAUST"

Apollo Musical Club Under Harrison M. Wild Gives Spirited Performance of Berlioz Work—Concerts by Stock Orchestra, Mischa Elman and Other Local Favorites

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, April 14, 1913.

THE Apollo Musical Club, under the direction of Harrison M. Wild, gave a splendid performance of Berlioz's "Damnation of Faust" Monday evening at the Auditorium Theater. This last concert of the club's season was given as a benefit for the sufferers by the recent floods. The soloists were: Mrs. Mabel Sharp-Herdien, soprano; George Harris, tenor; Léon Rains, bass, and Herbert Miller, baritone. The Chicago Symphony Orchestra furnished the accompaniments.

The "Hungarian March" and the "Dance of Will-o'-the-Wisps" have become familiar to the concert-goer, but the work in its entirety has not been heard here in eleven years. There seems to be no reason why it should have been so long neglected, as the choruses are lively, the solos of *Faust* and *Margaret* are replete with melody and tenderness and those of *Mephistopheles* full of satire and humor. Mr. Harris, as *Faust*, delivered "The Invocation to Nature" with splendid emotion. Mr. Rains gave an excellent interpretation of *Mephistopheles*. Mrs. Herdien sang "The King of Thule Ballad" with lovely tone and affecting simplicity. Mr. Miller had an ungrateful part, vocally, but his delivery of the "Drunken Branders Song" was rollicking and jolly.

The choruses were sung with much spirit and verve; the awful shriek of the women in the "Ride to the Abyss" and the wild, fierce "Chorus of Devils" proved intensely exciting. The orchestra supplied faultless accompaniments.

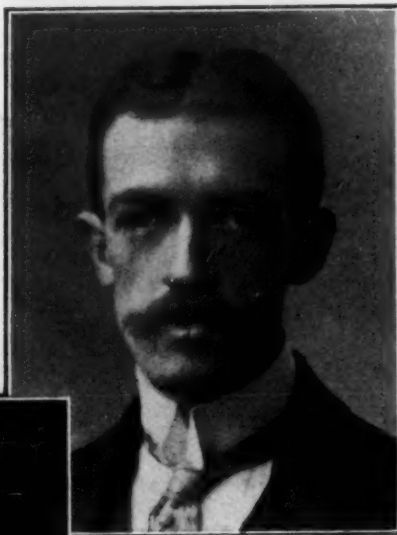
Conductor Stock's reading of César Franck's Symphony at the Saturday evening concert of the Chicago Symphony Orchestra proved a noteworthy achievement. In poetic conception, variety of tone color, delicacy of shading and nobility of expression this work was supremely beautiful.

The first part of the program introduced a number of novelties. Otterstrom's "Elegy, Chorale and Fugue" received its first performance here, as also did Ertel's Symphonic Poem, "Die Nachtliche Heerschau." Mr. Otterstrom does not offer much that is new in his Elegy, but his work is serious and scholarly. Mr. Otterstrom is a resident of Chicago, and he was recalled several times in response to applause. Mr. Ertel's Symphonic Poem is exceedingly commonplace. Considerable license is permitted in a symphonic poem for expressing vague ideas, but when one falls short of even vague ideas and has to introduce such a hackneyed theme as the "Marseillaise" it is time to hunt a more inspiring subject than that offered by Zedlitz's poem. "Die Nachtliche Heerschau," d'Albert's Overture to "Der Improvisator" and Sibelius's tone poem, "Finlandia," were splendidly played. Wilhelm Middelschulte, organist, was the soloist of the evening, playing his own "Passacaglia" in D Minor. Its smooth counterpoint and excellent musicianship were refreshing. He was heartily received and responded to an encore.

Mischa Elman gave his fourth recital of



Mrs. Mabel Sharp-Herdien, Soprano



George Harris, Jr., Tenor



Harrison M. Wild, Conductor



Léon Rains, Basso



Herbert Miller, Baritone

the season Sunday afternoon at Orchestra Hall. He presented a program which gave ample scope for brilliant display. Beethoven's A Minor Sonata No. 4, Lalo's "Symphony Espagnole" and Saint-Saëns's "Rondo Capriccioso" were played with marvelous facility, a resonant tone and rather unrestrained emotion. The "Air on G String," by Bach, was given with more true feeling and simplicity than any number on the program. In "The Little Windmill," by Couperin-Press, Nocturne E Minor, Chopin-Auer, and Brahms-Joachim Hungarian Dance, No. 21, Mr. Elman displayed a discriminating sense of humor and sentiment. Wieniawski's showy "Souvenir de Moscow" closed the program. Mr. Elman played several encores in response to enthusiastic applause. Excellent accompaniments were supplied by Percy Kahn.

Flonzaley Quartet's Final Concert

The Flonzaley Quartet presented the final concert of the season Sunday afternoon in the Fine Arts Theater under the direction of Wessels & Vogeli. Beethoven's C Minor Quartet, op. 18, No. 4, was an excellent opening number, played with beautiful tone, a refinement of phrasing and splendid interpretative ideals. The *Scherzo* and *Minuetto* were charming, while the more vigorous *Allegro* received a spirited and virile reading. Bach's Cello Suite in

C Major offered Mr. d'Archembeau as soloist and the Schumann A Major Quartet, op. 41, No. 3, closed the program.

Advanced piano pupils of Silvio Scionti appeared in recital Saturday afternoon at Kimball Hall. The program consisted of compositions by Beethoven, Schubert, Schubert-Liszt, Schütt, Schumann, Debussy, Brahms, Liszt and Grieg.

Mrs. Herman Devries presented in song recital Mrs. Emery Nonnast, Mrs. Walter Robert Yates, Mrs. Lina Owsley-Bartlett and Ruth Beck Saturday afternoon at her studio in the Fine Arts Building. The program included songs by Schumann, Reichardt, Mozart, Wolf, Schubert and Brahms. The work of each student showed thorough training and was well received by the audience. Mrs. Devries played admirable accompaniments.

Thursday evening, at Orchestral Hall, the Marshall Field & Company Choral Society presented at its seventh annual concert "The Swan and Skylark" by Goring Thomas and Elgar's "Light of Life." The society was assisted by Mrs. Mabel Sharp-Herdien, soprano; Rose Lutiger-Gannon, contralto; Evan Williams, tenor; Albert Borroff, bass; Katherine Howard-Ward, organist, and members of the Chicago Symphony Orchestra. Much credit is due the conductor, Thomas A. Pape, for the excellent quality of tone displayed by the

chorus. A little hesitancy in point of attack was noticeable in the soprano and alto sections, but the several choirs were usually well balanced in volume. Mr. Williams had the biggest part of the solo work. He displayed a voice of unusual power and a keen dramatic sense. Mrs. Herdien, Mrs. Gannon and Mr. Borroff made the most of small parts and shared in the honors of the evening. The concert was well attended and the applause enthusiastic.

At the Athletic Association

Walter Spry, pianist; Alexander Krauss, violinist, and Virginia Listemann, soprano, appeared in recital Thursday evening at the Chicago Athletic Association. Mr. Spry and Mr. Krauss opened the program with "Canzone and Variations" and "Rondo Russe" from a Suite for piano and violin by Schütt, which was, musically, the most interesting number on the program. Mr. Spry played two groups of solos, including works of Grieg, Liszt, Strauss-Mills and Chopin, as well as the accompaniments for Mr. Krauss and Miss Listemann. Mr. Spry possesses good technic, his interpretations are scholarly, but his playing lacks virility. Mr. Krauss played Chopin's Nocturne in E Flat, the Romance and Gavottes from "Mignon" by Thomas-Sarasate, and the "Caprice Viennois" by Kreisler. He was enthusiastically received and responded to several encores. Miss Listemann sang songs by Meyer, Bizet, Weil and Rossini. Her Italian and French were unrecognizable, but her German songs were sung with a great deal of spirit and careful enunciation.

The Cosmopolitan School of Music gave a program on Wednesday evening at Auditorium Recital Hall, and those participating were Henry Eames, pianist; Fritz Itte, violinist; Mrs. Willard Bracken, contralto; Charles Orchard, accompanist, assisted by Herman Felber, 'cellist. The ensemble numbers were d'Indy's B Flat Trio, op. 29, and the F Major Trio, op. 25, of Hans Huber. Mrs. Bracken's songs were: "Cade la sera," by Millotti; "Es muss was wunderbares sein," by Ries; "Neue liebe," by Mendelssohn, and "La pluie," by Georges.

Isadore Berger, violinist, gave a recital of exceptional interest Tuesday evening at the Ziegfeld Theater. Mr. Berger's program included the "Symphony Espagnole" by Lalo, Bach's Chaconne, Tchaikowsky's D Major Concerto, op. 35, and his own variations on a Hebrew Theme. Mr. Berger has an accurate technic and good musical understanding. Prudence Neff supplied excellent accompaniments.

Viola Cole presented in piano recital a very gifted pupil, Pearl LaRoche, at the Chicago Little Theater Friday evening. Her program consisted of Sonata, op. 26, Beethoven; Rhapsodie in B Minor and Gavotte by Brahms; Toccata, op. 18, No. 4, by Sgambati; Valse Caprice, Scharwenka; Rigaudon, Raff; "March Wind," MacDowell, and Tarentelle, op. 27, No. 2, Moszkowski.

The Board of Directors of the Chicago Musical College last week elected John B. Miller, the Chicago tenor, as a musical director of that institution. Mr. Miller has been a member of the faculty of the Chicago Musical College since 1903 and during that time he has achieved an enviable reputation as a teacher.

Anton Foerster, the pianist, a musical director and member of the faculty of the Chicago Musical College, will sail for Europe on April 19 on the *George Washington* for a sojourn throughout the Summer. Mr. Foerster was forced to give up his teaching last year on account of a nervous breakdown due to overwork and it is to recuperate after his year's leave of absence that he will take the trip abroad.

MILDRED GOODFELLOW.



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Dear MUSICAL AMERICA:

The musical season is coming to a close. In quantity of musical events it certainly has broken the record. As to the quality, some of the performances have not been quite up to the mark of former years. We have had many recitals by musicians who use a New York appearance simply for advertising purposes for their tours through the country and who do not expect even to make expenses at such concerts.

So far as the opera is concerned the general standard has been, I think we will admit, of a high order. When we go back to the time of the dual dictatorship of Gatti-Casazza and Dippel and remember that, according to the press, the Italians were charged with endeavoring to side-track German opera, and we notice that of the performances of the past season Wagner will have had more than any other composer, about thirty-five, we can see how unjust it was to endeavor to stir up ill feeling against the, so-called "Italian clique," which it was asserted was endeavoring to obtain control of our operatic affairs.

After Wagner came Puccini with twenty-eight performances and Verdi with sixteen; Humperdinck with ten; Mozart with nine; Leoncavallo with nine; Offenbach and Wolff-Ferrari with seven each; Ponchielli, Mascagni, Meyerbeer, Damrosch and Massenet with five each; Moussorgsky and Gounod with four each; Rossini with three; Gluck and Donizetti with two each. Of these operas twenty were sung in Italian, twelve in German, three in French and one in English.

I note that some of the critics state that few new good singers appeared. Some of the engagements were inexplicable, on artistic grounds, according to Mr. Finck of the *Evening Post*. With this dictum I frankly cannot agree. Most of the newcomers, it seems to me, have made good—namely Frieda Hempel, Signora Bori, Urtus, the tenor, and Braun, the baritone—while Macnez, the tenor di grazia, assuredly pleased well enough to warrant his engagement.

The revivals of the old operas, notably those of "The Tales of Hoffmann," "The Magic Flute" and "Don Pasquale" were notable in many respects. If the management did not make good on all its promises with regard to the production of new works it did bring forward an opera in English, "Cyrano," by Dr. Damrosch, a resident composer, and Mr. Henderson, a well-known critic, and it also produced Moussorgsky's "Boris Godounow" and in such style as certainly obtained the applause and commendation of the public.

If, however, there are some critics who are not disposed to give a fair amount of praise to the management at the Metropolitan, none of them, I venture, would go so far as Oscar Sonneck did, the other morning, in a lecture before a number of ladies at the Plaza Hotel. Mr. Sonneck is the gentleman in charge of the music department of the Library of Congress. In a little tale he unfolded he dubbed the majority of the critics as "fools," damned all the musical papers and magazines and alluded to the Metropolitan Opera House as "a huge incubator of antiquities in music." The vituperation of this musty little clerk from Washington is particularly amusing to me, as the responsibility for dragging him out of his obscurity rests with you; for it was MUSICAL AMERICA which first gave him prominence and set him up on a pedestal so that later he was sent as a representative of the United States to the Musical Congress at Vienna, in place of the late Marc A. Blumenberg, who had managed to secretly secure the appointment, which was subsequently withdrawn when

a perfect storm of protest arose from all over the country.

The subject of Mr. Sonneck's lecture, I believe, was "Music in America." His use of his opportunity reminds me of an old story told of a professor who, after a certain examination, was asked by a student why he had put only a single question to him. The student insisted that the professor could not find out what he knew with a single question. To which the professor replied: "No one could discover what a man knows by means of a single question, but you have no idea what an ass a man can make of himself with a single answer or statement!"

It was not possible for Mr. Sonneck in a brief discourse to show much knowledge of such a broad subject as "Music in America," but it was possible for him to make an ass of himself, and that he did, most thoroughly.

The support being given by Otto H. Kahn and other directors of the Metropolitan company to the project for opera at popular prices, which is being formulated by the City Club, is said to be due to a desire to offset Mr. Hammerstein's coming venture at his new Opera House on the East Side. This may or may not be true, but one thing is certain—the scheme of giving opera at popular prices before and after the regular season at the Metropolitan has been under discussion, so far as the City Club itself is concerned, for over two years, if not three, and therefore had its inception long before Mr. Hammerstein came into the field with his project. Mr. Kahn has already suggested a considerable alteration or expansion of the City Club's original proposition. As he clearly showed, to give opera for a few weeks before and after the regular season at the Metropolitan would either involve the disruption of the organization during the regular season, which would be poor policy, or the sending of the organization out on the road, which would probably cost a great deal more than any possible income which it could secure. Therefore, he suggested that a plan be made for a season of at least thirty-five weeks to run right along. This would naturally mean under the proposed plan that the Metropolitan people would be favoring opposition to themselves at the Century Theater, as they did once before with disastrous results, when Mr. Hammerstein was in the field, and as he most probably will be again with opera in English at popular prices.

Then there will be the Aborn Company also in the field with its organization, not to speak of two Italian opera companies, one of which has already started this week, at the Thalia.

Some appear to think that the City Club movement will be taken up by the directors of the Metropolitan with the idea of landing opera at popular prices into the Metropolitan Opera House after the next season because it is now known to be their intention to build a much larger opera house for grand opera in the immediate future. You will remember that MUSICAL AMERICA was the first paper to state, some years ago, that a prominent dry goods house had an option on the Metropolitan building whenever the directors of the Metropolitan decided to build an opera house elsewhere. And MUSICAL AMERICA further stated that the majority of directors were in favor of such a project, on account of the inability properly to house the crowds that wanted to hear opera in the present building but were restrained from carrying out their project through deference to the wishes of the late J. Pierpont Morgan, who steadily set his face against any change being made. Now, however, that Mr. Morgan is dead I think you will see a fine new opera house opened in November, 1915, or latest in November, 1916, in which case the present Metropolitan building will either be turned into a large department store or you will find it the home of opera, possibly in English, at popular prices. You may be assured of one thing, and that is that Mr. Kahn and the directors of the Metropolitan regard Mr. Hammerstein's venture with a great deal of seriousness and purpose to fight him on his own ground with regard to giving opera in English and at popular prices.

Besides the opera we have had this season there have been, I believe, something like 130 to 140 orchestral concerts, the recitals of about 30 pianists, of 12 to 15 violinists, various musical affairs and concerts, some 50 to 60 recitals given by singers, not to speak of all the musical affairs that have been given by clubs and societies as well as by individuals at our leading hotels and in the smaller halls. From all present appearances it looks as if even this tremendous total will be greatly exceeded the coming season when, with the various operatic organizations, we shall have at least from 400 to 450 performances alone of opera. It is a serious question, I feel sure, as to whether the public can stand so much

music. The result, I suppose, will be that many of the enterprises will suffer even if they give away tickets and add green trading stamps to them.

They are going to try an experiment in England of having women musicians in great symphony orchestras. J. H. Shapario is to introduce the innovation at a concert at Queen's Hall early in May. Mr. Shapario says that he believes that women can introduce the element of expression into orchestra music that it is impossible to introduce into orchestral associations composed solely of men. Of women musicians he says further: "They leave our music schools yearly with the highest honors and awards conferred upon them, and where do they find themselves in a year or two? Earning a miserable living playing in second-class restaurants or *cafés chantants*, being poorly paid because it is female labor, while their only one alternative is teaching untalented young people for very poor pay."

Here is a chance for some enterprising man or woman to come to the front and organize a symphonic orchestra of women, right here in New York. I believe it would make a tremendous hit, both financially and artistically. Don't you think such a woman as Maud Powell, for instance, with her splendid musical knowledge, her power of control, would be able in a season or two to bring an orchestral organization of women to the highest plane of artistic efficiency? If women have shown that they can hold their own with men as violinists, as pianists, why should they not be able to hold their own with men in a symphonic orchestra of the highest class? And remember, furthermore, that they would have this advantage over the men: They would not have to go out continually for beer, either at rehearsal or during the performances.

When it was announced that Signor Toscanini was to conduct Beethoven's masterpiece, the Ninth Symphony, at one of the Sunday night concerts at the Opera House, I thought to myself: there will be trouble surely, trouble with the musicians, with some of the critics, and with a certain section of the musical public. My reasons for this belief are that I do not remember an instance of a great operatic conductor being successful as a symphonic conductor, perhaps with the exception of the late Anton Seidl. Nor do I remember of an instance of a great symphonic conductor ever becoming a successful conductor of opera. Even in excepting Seidl we must not forget that Seidl's reputation as an opera conductor was largely confined to Wagner and other works of the German school. In works of the French and Italian schools he certainly did not rank with Toscanini.

An instance of a great symphonic conductor not making good in opera is the late Theodore Thomas, one of the finest musicians and conductors we ever had. Now, it is open to discussion whether this is due to inability on the part of the conductors or to the disposition of the musicians and the musical public not to accept a man in one line of work where they have been accustomed to seeing and hearing him in another. In a measure this applies to the dramatic stage. It is a well-known fact that few comedians have been accepted by the public in serious parts, certainly not in tragedy. On the other hand, tragedians have not been accepted when they attempted lighter rôles. This attitude of the public was illustrated on Sunday night when Mr. Toscanini appeared as a conductor of a great symphonic work. I purposely refrained from going, as I wanted to get the opinion of the critics and of the musical public, so I shall go and hear the performance at the matinee on Friday.

On the whole, the critics were most favorable to Mr. Toscanini, though some of the principal ones, notably Mr. Finck, of the *Post*, and Mr. Pitts Sanborn, of the *Globe*, took exception to some of Mr. Toscanini's readings. Mr. Finck going so far as to admit his disappointment over the performance.

It is due to Toscanini to say that he was

a very sick man before the performance and was in great suffering from neuritis in the arm, with which he has been afflicted for some time. In fact, he was a sick man when he came to us this season. In the next place, three of his best men in the orchestra were taken down and had to be replaced by others at a moment's notice, and finally Mr. Toscanini had something to contend with to which reference has not yet been made, and that is that the Metropolitan Opera House stage is no place for an orchestra, especially when it is placed way back from the footlights and there is no proper soundingboard above it. Some of the greatest conductors who ever came to this country have been in despair over the poor acoustics when the orchestra was placed on the stage. To go further, even under the best auspices the acoustics in the Metropolitan are not nearly so good as those in the old Manhattan when Hammerstein had it. They do not begin to approach the acoustics in La Scala at Milan, so if the millionaire directors of the Metropolitan do carry out their intention of a new opera house they will confer a benefit on the musical public not only in creating a larger auditorium but in the way of creating better acoustics.

One of the best friends MUSICAL AMERICA has is Katharine Goodson, the distinguished English pianist, who, you know, is coming next October for her fifth American tour. Correspondents tell me that wherever she goes she has a good word to say for your paper. During the last two months she scored tremendous successes on the Continent during her tour, which ranged all the way from Dresden to Helsingfors in Finland, and included appearances in Frankfurt, Berlin, Munich, Stockholm, Christiania, Hamburg and other leading cities.

There is no more patient, lamb-like creature than an English choir singer or church soloist. He has been trained by generations of religious respectabilities to a meekness and humbleness of attitude which would do credit to a mediæval saint, but even an English choir singer will, like the worm, turn, as appears from a story which comes from London, and according to which a certain Mr. F. Salisbury has, through resentment of a criticism, removed his voice from Holy Trinity Church, Bedford, to St. Mary's. It seems that the vicar wrote Mr. Salisbury a letter in which he said that some of the seat holders who have places near where Mr. Salisbury did his singing complained of its loudness. The vicar also stated in his letter that he felt sure that Mr. Salisbury, "desiring to live at peace with all men," would remove all reasonable cause of complaint by singing his hymns of praise and other religious music less loudly. Mr. Salisbury took umbrage at this action of the vicar and asked why the vicar did not put up a notice in the church, "Loud singing prohibited." Mr. Salisbury also said that he had been taught to sing "lustily and with good courage."

The matter illustrates the attitude of a typical English congregation of middle-class respectable people. They want their church singing as well as the church services to be as "respectable" as they are in all their doings, goings and comings, and above all things they do not wish to be disturbed or dislodged from the easy rut of the commonplace in which they are born, in which they live, and in which they hope to die.

Your MEPHISTO.

Inez Barbour on June Tour of Chicago Orchestra

No diminution of concert activity is in store for Inez Barbour at this period of the waning season, as the popular soprano will continue her work well into June, when she goes on tour with the Chicago Symphony Orchestra. Her immediate bookings include the following: New York Athletic Club, April 17; Buffalo, April 24; Cleveland, April 29; New Castle, Pa., May 1 and 2; Washington, Pa., May 7; Bradford, Pa., May 19, and Olean, N. Y., May 20.

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BALTIMORE MUSICAL FORCES COMBINE IN THREE-DAYS' FESTIVAL OF MUSIC

Most Important Factors in City's Artistic Advance Unite Under Conductor Pache in Choral and Orchestral Concerts—Philadelphia Orchestra and Prominent Soloists Enlisted in Programs

BALTIMORE, April 4.—With the uniting of the most important factors in Baltimore's musical life in the presentation of a 3 days' festival on April 7, 8 and 9, local interest in musical matters has received a remarkable stimulus. The festival was given at the Lyric under the auspices of the Oratorio Society of Baltimore, Joseph Pache, conductor, with the co-operation of Harold Randolph, director of the Peabody Conservatory of Music, The Woman's Philharmonic Chorus, the United German Singing Societies, under the direction, upon this occasion, of David S. Melamet, and the Philadelphia Orchestra, Leopold Stokowski, conductor.

The festival opened April 7 with an impressive presentation of Handel's "Messiah," sung by the Oratorio Society, augmented for the festival, and the following soloists: Laura Combs, soprano; Mme. Anna Taylor-Jones, alto; Reed Miller, tenor; Frederick Gunther, basso. Mr. Pache directed the large chorus with skill, keeping his forces well in hand throughout the performance. Miss Combs's solos were delivered with beautiful effect. In the alto parts Mme. Jones displayed a voice of rare beauty and power. Reed Miller, always a thorough artist, and Mr. Gunther were cordially welcomed. The Philadelphia Orchestra provided a highly satisfactory instrumental background. The Pastoral Symphony was charmingly played. The chorus was especially fine in "Lift Up Your Heads, O Ye Gates," "Worthy is the Lamb that was Slain" and the "Hallelujah Chorus," the entire audience rising, remaining standing until the finish of the chorus. Harold D. Phillips was at the organ.

Woman's Chorus Gives Program

On the afternoon of the second day the Woman's Philharmonic Chorus, Joseph Pache conductor, presented a varied and highly interesting program, opening with two choral numbers by Prinz Reuss, "O, Herr, erzeige mit Gnade" and "Also hat Gott die Welt geliebet." Mrs. Charles Morton, soprano, was repeatedly recalled after her beautiful delivery of "Je suis Titania," from "Mignon." Mrs. Morton is president of the Woman's Philharmonic Chorus, and occupies a prominent position in Baltimore musical circles. Thaddeus Rich, concertmaster of the Philadelphia Orchestra, gave brilliant readings of Godard's "Adagio Pathétique," César Cui's "Orientale," Bazzini's "Witches' Dance" and an encore number, the Bach Air for the G string. Mme. Anna Taylor-Jones, alto, afforded keen pleasure in her presentation of Giordani's "Caro Mio Ben" and a group of songs. She enjoyed an enthusiastic reception. "The Eternal Son" and "Spinning Chorus," by Joseph Pache, were sung with excellent results, the program concluding with an inspiring delivery by the chorus of Schubert's XXIII Psalm and "Ave Maria." Mrs. Morton was soloist in the "Ave Maria." Interest in the festival increased at each concert, and on the evening of April 8 the high water mark in attendance was reached. The Philadelphia Orchestra gave an



Arthur Phillips



Mrs. Charles Morton



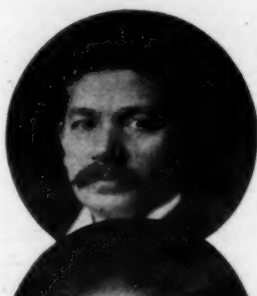
Reed Miller

(c) Mishkin
Frances Alda

Frederick Gunther



Anna Taylor-Jones

Top, David S. Melamet;
center, Laura Combs;
bottom, Harry Montandon

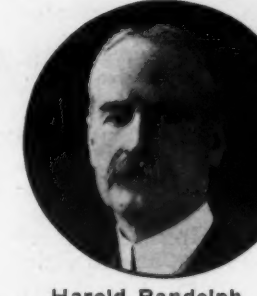
illuminative interpretation of Tschaiikowsky's Symphony No. 5 in E Minor with Leopold Stokowski conducting. This was the first appearance of Mr. Stokowski in Baltimore and he shared with his orchestra in a genuine ovation.

Another signal for loud applause was the appearance of Harold Randolph, who played the Beethoven E Flat Concerto with the Philadelphia Orchestra. Thorough musician that he is, Mr. Randolph gave a reading of the work that adhered closely to the highest artistic standards and displayed a sensitive understanding of the Beethoven ideals in every phase of the interpretation. The audience showered Mr. Randolph with applause and floral tributes—a demonstration that was well merited.

David S. Melamet's "Columbus Cantata" was sung with gratifying results, under his own direction, by the United German Singing Societies of Baltimore, comprising 350 male voices, with the Philadelphia Orchestra and the following soloists: Mme. Camille Seygard, soprano; Mme. Anna Taylor-Jones, alto; Reed Miller, tenor, and Arthur Phillips, baritone. The cantata was given in spirited fashion, the work of the chorus and soloists being of high standard. The cantata was first given in New York on October 11, 1892. It won the \$1,000 prize offered during the World's Fair at Chicago for the composition on the subject of the discovery of America.

"Quo Vadis" Presented

The festival closed on April 9 with a stirring performance of "Quo Vadis," given by the Oratorio Society, prominent soloists, and the Philadelphia Orchestra, with Joseph Pache conducting. "Quo Vadis," the work of Felix Nowowiejski, is a musical creation of big proportions. It is set in four dramatic scenes and presents gratifying opportunities for chorus, soloists and orchestra. This was its first Baltimore production and the first important interpretation it has received in this country. Mme. Alda, the noted soprano, was in splendid voice, and was loudly applauded for her beautiful and artistic delivery of her solos, and Arthur Phillips, baritone, was highly successful in his work. Edward Lankow, who was to sing the basso rôles, could not appear on



Harold Randolph



Joseph Pache

account of illness, and Harry Montandon Smith, the well-known local basso, who was called upon at the last moment to take his place, was successful in his solo renditions. Mr. Smith is choir director and bass soloist of the First Presbyterian Church of this city. The chorus sang with powerful effect and was at all times under perfect control. The instrumental portion of "Quo Vadis" was superbly presented by the Philadelphia Orchestra. The musical effects are novel, at times weird and fantastic, but the dramatic element always predominates. The scene is in Rome, under the emperor Nero. Aloys Maier, the publisher of "Quo Vadis," came to this country to attend the Baltimore performance. It enjoys the distinction of being the most important musical production ever given in Baltimore, and conductor Joseph Pache was warmly praised for its successful presentation. Harold D. Phillips and Agnes Zimmisch were the organists. The idea of the festival originated with Joseph Pache, director of the Oratorio Society, and when he made the suggestions to other officials of the Oratorio Society he received prompt support and arrangements were immediately made to make the festival memorable in the musical history of Baltimore.

A business men's committee was ap-

pointed to finance the project, with William B. Hurst chairman. W. J. R.

SENATOR CLARK'S HOME AS MUSIC AUDITORIUM

Thursday Musical Club Gives Concert in Palatial Residence of New Yorker

One of the galleries in the palatial home of ex-Senator Clark, at No. 962 Fifth Avenue, New York, was the meeting place of the Thursday Musical Club on the evening of April 14. This is the gallery that contains the organ and some of Mr. Clark's finest paintings.

Mrs. John MacArthur and Mrs. Bennett, of the club, were represented on the program, and the collaborating artists were Franz Kneisel, Francis Rogers, Maud Morgan and Bruno Huhn. Mrs. Bennett and Mr. Kneisel gave a sympathetic performance of the Bach Sonata in A Major. Mr. Rogers pleased his hearers with songs by Beethoven, Franz, Debussy, Sinding, Harris, Lie, and some Irish melodies, and was obliged to respond to encores. Miss Morgan swept the harp with bardic power in compositions by Hasselmanns and Oberthür, and took part with Mr. Huhn in the Thomas arrangement of Schubert's "Ave Maria" for harp and organ.

Mrs. MacArthur distinguished herself in the Grieg Sonata for Violin and Piano in F Major, which she played with Mr. Kneisel in a fashion to bring out well its fresh crispness of style and its abounding vitality of rhythm. Mr. Kneisel was in excellent form, and there were many compliments for Mr. Huhn's remarkable accompaniments. About two hundred persons were present.

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ECHOES OF MUSIC ABROAD

London to Hear Russian Operas for First Time This Summer—Puccini Once More Denies that He Is at Work on New Material—Schoenberg Song Indicates What Will Be Required of Singers of the Future—Debussy Again Laments the Loss of Good Taste and Pleads for Music's Mystery—The "Evil Eye" at La Scala Now

LONDON is to hear "Boris Godounow" for the first time this Summer, though not at Covent Garden. The Mousorgsky opera that has so potently bolstered up the Metropolitan's end-of-the-season and "Ivan le Terrible" are both to be sung in England for the first time during a special Russian season for which the Drury Lane Theater has been leased for two months from the end of May.

Feodor Chaliapine, the big Russian basso, will have the name parts of both operas, with Maria Kousnietzoff, the Paris Opéra soprano, and Sobinov, the tenor, both Russians, of course, as his principal associates. A chorus of 100 Russians will be imported from St. Petersburg.

Primarily this Russian season is projected to exploit the Nijinsky-Karsavina company of Russian dancers conspicuous during the past two years at Covent Garden, but not re-engaged for this year's "grand" season. A new ballet by Debussy will be a special feature of the repertoire.

In addition to the Covent Garden and Russian seasons London will probably have also a season of *opéra comique* at the Aldwych Theater. Sir Joseph Beecham will finance the scheme if it materializes, while his son Thomas will be the musical director. It is proposed to give "Mignon," "Orfeo," "Der Freischütz," "Tales of Hoffmann," "The Magic Flute," "The Marriage of Figaro," "Boccaccio" and possibly Strauss's "Ariadne auf Naxos," with Sir Herbert Tree collaborating in the associated Molière comedy.

THE persistency with which newsmongers credit Giacomo Puccini with industrious application to this or that new material for an opera suggests that possibly the friends of the best-royaltied Italian composer may be responsible for the reports, hoping by this means to urge him on to prove to the world that he still can write better music than he provided for his last work. But now he again denies that he is engaged on a new subject. He avers that he has not yet found a suitable poem, "neither in the work of Rostand nor in that of d'Annunzio nor in that of Maeterlinck." What he most wants to find now is the material for two short works that could be coupled to make an evening's bill, "the one very poetic, the other very realistic, with the scene laid in the social shadows of our time."

A *propos* of Richard Strauss and the favor some of his works have won in Italy, Puccini has been repeating this anecdote:

"When 'The Rose Cavalier' was produced at La Scala in Milan Frau Strauss, who takes a keen interest in her husband's work, held a threat over his head the evening of the *première*.

"Richard," she said, 'if your work fails here I'll divorce you.'

"The work was only half a success, so at the end of the evening Frau Strauss smilingly reassured the somewhat bored composer, as she embraced him: 'Never mind! Be consoled! There is just ground for a little bit of a separation!'"

SCANDINAVIAN audiences enjoyed Katharine Goodson's March visit so much that she was asked to return next year. As, however, an American tour holds first mortgage on her time next season the English pianist will not be able to make another tour of Norway and Sweden before 1914-15. For a series of concerts that season arrangements already have been made.

REMINISCENCE germs are leading a strenuous existence this year. The Autumn will see the publication of at least two more volumes of "Memoirs" or "Reminiscences," as the writer may choose to

term his or her mental pilgrimages through the past, to be added to George Henschel's collection, already in the hands of the public. While in England Frederick Cowen is getting his "Reminiscences" into

country. It was Leopold Godowsky who in an interview last November pronounced Amsterdam the most cosmopolitan city, musically, in the world.

WHILE simplicity may be a motherly virtue it is only the commercial-spirited, the feebly qualified or the artificially resourceful artist that dare take refuge beneath its generous wings, contends G. H. Clutsam, the Australian composer of operas. The escape from the simple is the finest incentive, as far as music is concerned, to fine art. He admits, however, that it is possible to "wallow in the complex that has no logical and definite justification," and that then you can even get people to believe in your future if you are clever enough and they don't understand you.

Arnold Schönberg, inevitably, is cited by



The Late Anton Dvorak

From Musica

The picture from which this reproduction was made is a rare portrait of the eminent Bohemian composer, Anton Dvorak, taken shortly before his death in 1904. Dvorak, who spent several years in New York, began his career as a professor at the Prague Conservatory. He was born in Muhlhausen, Bohemia, in 1841.

shape for his publisher, in Germany Lilli Lehmann is finishing up her "Memoirs." Gemma Bellincioni, too, may have her review of her career ready before the year is out.

Dr. Hans Richter, who thus far has escaped the epidemic of memoir-itis, reached on the fourth of this month his seventieth milestone, and the occasion was not overlooked by his old musical associates. All proffered honors of a public nature, however, the veteran conductor declined, as he has ever objected to being the center of public demonstrations.

Georg Henschel has no intention of retiring yet from the professional world, even though he has reached a stage in his career that may justify "reminiscing." He has just paid a visit to Holland, which he describes as "that most musical country," to give there fourteen song recitals in eighteen days and to conduct one of the Concertgebouw concerts at Amsterdam as well. Other musicians, too, have recognized Holland's distinction as a musical

way of illustration. "His dreary meanderings with impossible combinations of notes, debilitated, palsied and defenceless, have certainly gained him followers, resulting in the establishment of an artistic brotherhood (whose tenets for some reason or other have become associated with the art theories of the post-impressionistic school of painting); but they possess no possibility of providing material for the composer or the audience of the future. They express nothing, they are not even paradoxical. What can you do with a man who does not hesitate to employ the entire chromatic scale in one chord combination and probably regrets that a few more notes are not at his disposal?"

Elsewhere in the *Musical Times* is quoted a passage from a recent song by Schönberg entitled "Herzgewächse" to afford a perfunctory peep into the vocalization of the future. Beginning at B flat below middle C the voice part ascends by way of A, C sharp and G sharp to C above the treble clef. Later it has to

make a dash at F in alt, which is required to be sung *pppp*! Earlier in this looping-the-loop composition for vocal gymnasts a low G sharp appears. The time erratically fluctuates between four-four and three-four, with occasionally a three-two measure.

The words are by Maeterlinck, but the explanatory comment is made that as they do not assist the music they may be avoided. "Anybody can invent the accompaniment by playing any chords at any moment below the vocal line that contain a large proportion or even all of the notes of the chromatic scale in judicious extension or simultaneously. Care must be taken to avoid any agreement between the intervals."

* * *

CLAUDE DEBUSSY considers that it was inevitable that in an epoch in which we are gradually losing the sense of mystery, we should lose with it the true conception of the word "taste." That genius can evidently dispense with taste he finds exemplified by Beethoven; but opposed to him one may cite Mozart as one who adds to as great genius the most delicate taste. While in the work of Bach, "that benevolent deity to whom composers should address a prayer before beginning work that they may be preserved from mediocrity," in that "boundless work, varying from the capricious arabesque to the religious effusion, and then which we have found nothing better to-day; you will search in vain for any breach of good taste."

To those who are engrossed primarily in their form of expression rather than in listening to the voice that is singing in their souls, Debussy, in his monthly *S. I. M.* disquisition, commends Shakespeare's words in "The Merchant of Venice" on "the man that hath no music in himself." Such persons ingeniously juxtapose measure after measure like a series of melancholy little cubes. Let us beware, above all, of systems that are nothing else than "traps for the dilettante."

"There have been, there still are, despite the disorders that have followed in the train of civilization, charming little people who learn music as simply as they learn to breathe. Their *conservatoire* consists of the eternal rhythm of the sea, the wind among the leaves, and a thousand little noises that they carefully listen to without ever consulting arbitrary treatises. Their traditions exist only in very old songs, mixed with dances, to which each succeeding century adds its own contributions. Nevertheless, Javanese music observes a counterpoint beside which that of Palestrina is nothing but child's play. And if you listen, without European prejudice, to the charm of their 'percussion' you are bound to admit that, compared with it, ours is like the barbarous noise of an itinerant circus."

"Among the Annamites there is known a sort of embryonic music drama, of Chinese influence, in which the tetralogical formula can be recognized—there are merely more gods and fewer decorations. A little clarinet expresses emotion, a tom-tom expresses terror—and that is all! No special theater, no concealed orchestra. Nothing but an instinctive need of art, ingeniously satisfying itself; no trace of bad taste."

Is it not the professional musicians that have spoiled the taste of civilized countries? Debussy asks. And is not the accusation that the public cares only for "easy music" ("bad music") ill-founded? "For, in truth, music becomes abstruse only when it is absent, the term being only a screen for its poverty. There is but one music, and it may exist as much in a waltz, even of the café concert order, as in a symphony. And why not confess that in these two cases good taste is often on the side of the waltz, whereas the symphony conceals with the utmost difficulty the pompous burden of its mediocrity."

Finally, as he has frequently done before, the greatest of the modern Frenchmen pleads that the essential magic of mystery may be preserved to music at all costs.

"When the great god Pan collected the seven reeds of the syrinx he imitated first the long, melancholy note of the frog croaking in the moonlight. Later he contended with the songs of the birds. Probably it is from that time that the birds enriched their repertoire. Here are sufficiently sacred origins from which music may derive a dignity of its own and preserve part of its mystery. In the name of all the gods, let us guard against depriving it of these attributes and attempting to explain them. Let us adorn it with the deli-

[Continued on next page]

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ECHOES OF MUSIC ABROAD

cate observance of 'good taste.' And let it
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* * *

SUPERSTITIOUS Milanese are inclined
to attribute frequent eleventh-hour
changes necessitated in the casts at La
Scala of late to the dreaded influence of
the *jettatura*, the "evil eye." La Scala has
fared no worse than some other opera
houses in this respect, but when such things
happen in Italy it must be due to the agency
of the *jettatura*, of course.

"There is not a production, old or new,
that is not accompanied by some ill-luck,"
runs a report from Milan. "Is it the fault
of the directors? Not likely, for the Vis-
conti di Modrone neglects nothing essential
to staging works with the customary care.
Is it the fault of Maestro Serafin? What-
ever it may be, here is the latest bulletin
of the *jettatura*: sudden illness of the tenor
Cesabianchi and the substitution of Navia
for him in 'Lohengrin'; change of bari-
tones in 'Cavalleria Rusticana' immediately
after the first performance; illness of the
tenor De Muro at the fourth performance
of 'Cavalleria' and the substitution of
Navia." From another source the charge
is publicly made that Conductor Serafin is
responsible for the unsettled conditions be-
cause he has been seeking release from his
contract with La Scala.

* * *

BUDDING composers in Birmingham who
happen to be without the resources and
the name necessary in most cases to secure
publication of their works in England have
found a friend in need in Granville Ban-
tock, who makes his headquarters in that
city. Mindful of his own early experiences,
Dr. Bantock, who has now been well estab-
lished for many years, has devised a scheme
whereby the Birmingham student with mu-
sic worthy of publication may get it into
circulation, however slender his financial
equipment.

A "Publication Endowment Fund" has
been started, the interest on which is to be
used to pay the publishing costs of works
composed by students of the Midland In-
stitute School of Music and approved by
Bantock as principal of the school. Al-
though the scheme began to materialize
only a few weeks ago the fund now
amounts to nearly \$500. Several composi-

tions have been submitted and it is prob-
able that the first use to which it will be
applied will be the pianoforte compositions
of a fifteen-year-old boy named Barrs
Partridge, the composer of a "scena" for
soprano and orchestra recently produced
with favorable results at a Birmingham
concert.

* * *

TO what extent ragtime has London in
its thrall could not have been em-
phasized more strikingly than on the oc-
casion of the Royal procession to West-
minster a week or so ago. It is not sur-
prising that protests have been forthcom-
ing from many quarters against hearing
"Alexander's Ragtime Band" used to ac-
company an ultra-dignified State proces-
sion, and as if it were not sufficiently out
of place to grate on the nerves of the
sensitive, it was followed by "Waiting for
the Robert E. Lee" and "Hitchy-Koo."

"We would not banish ragtime altogether
from the military bands' repertoire," says
Musical News. "We can imagine it to have
an exhilarating effect on a tiring march.
But to introduce it while attending our
King and Queen in state is undignified and
unworthy the occasion. There are plenty
of home-grown marches which the people
could appreciate, of a more regal char-
acter."

* * *

CHIL'S newspapers try to keep their
public in touch with Old World hap-
penings, but occasionally in their zeal they
venture too far afield. It could scarcely be
expected of Chili to know as much about
opera, and especially about Wagner and his
music dramas, as the Argentine, with its
celebrated opera center, Buenos Ayres; but
it is none the less diverting to see a Par-
seval airship hopelessly confused with
Wagner's "Parsifal." The news that the
Kaiser's elder sons and the Crown Prin-
cess signed the petition praying the Reich-
stag to extend the copyright of "Parsifal"
appeared in Chili's foremost newspaper in
this form:

"Berlin, January 23.—The sons of the
Kaiser and the Crown Princess have signed
a petition addressed to the Reichstag pray-
ing for an extension of the copyright of
the patent of the airship type 'Parsefal.'"
J. L. H.

SCHELLING ON EAST SIDE

Pianist Makes Unannounced Appearance
at Music School Settlement

Ernest Schelling, the distinguished Amer-
ican pianist, paid an unadvertised visit to
the East Side on Tuesday evening last to
play at the Music School Settlement in
East Third street. Director David Mannes,
of the School Settlement, had made no
announcement that Mr. Schelling would
play for fear that the hall would literally
be mobbed by those eager to grasp a
unique opportunity. As it was the hall
was overcrowded and many were unable
to get in.

Mr. Schelling played the Beethoven E
Flat Major Concerto with the accompani-
ment of the Tuesday Night Symphony Or-
chestra, consisting of about sixty wage-
earners from all parts of the city—men,
women and children. The audience showed
its appreciation of Mr. Schelling's unex-
pected visit by storming applause at him.
After the concert Mr. Schelling played a
Chopin Nocturne and Polonaise and Schu-
bert's "Hark, Hark, the Lark."

Works of Indiana Composer Features
of Flood Benefit

Flood sufferers in Indiana benefited from
the receipts of a concert given at the Hotel
Plaza, New York, on April 7. The pro-
gram was presented by Mary Adele Case,
contralto, and Margaret Hoberg, composer-
pianist, assisted by Mildred Dilling, harpist,
Misses Hoberg and Dilling being natives of
Indiana. N. Valentine Peavey officiated
ably at the piano. The second half of the
program was made up of Miss Hoberg's
compositions, Miss Case making a fine im-
pression with six songs, one of which,
"Sleep," is dedicated to her. Miss Dilling
was effective with a suite, closing with a
Humoresque, while Miss Hoberg won ap-
plause with her "Merrymakers," "Medita-
tion" and Etude Caprice.

CLUB SEEKS PRESIDENT

"Minneapolis Musical" Has Hard Time
Finding Executive Officer

MINNEAPOLIS, MINN., April 7.—The
Thursday Musical is having some difficulty
in securing a member who will assume the
cares and duties of the presidency. Mrs.
Harry Jones, who has been the efficient
president for several years, has been forced
to resign owing to ill health. The position
is a very difficult one, requiring tact, execu-
tive ability of a high order and also much
time, which women of home duties cannot
always give.

Anna Hughes has been mentioned as the
member of the club who will be elected if
she is willing to serve.

The last meeting of the season was held
last week before a large audience of mem-
bers. The most appreciated number on
the program was the Tchaikowsky Trio,
op. 50, for piano, violin and 'cello, which
was played effectively by Mrs. J. C. Lan-
dry, pianist; Ruth Anderson, violinist, and
Karl Kirk Smith, 'cellist, of the Symphony
Orchestra.

Mrs. Samuel N. Reeps, organist, won
much favor with her skillful handling of
the instrument. Josephine Curtis gave
violin numbers and Mrs. Agnes Griswold
Kinnard and Mrs. Frances Vincent
Coveny sang groups of songs.

The management of the Minneapolis
Symphony Orchestra has taken out a \$50,-
000 insurance policy on the life of the con-
ductor, Emil Oberhoffer. This was done
to protect the orchestra in case of Mr.
Oberhoffer's sudden death, when there
would probably be delays and difficulties in
securing another director and the manage-
ment would be compelled to meet financial
losses.

E. B.

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WHY FOREIGN MUSICIANS SPEAK SLANDEROUSLY OF THIS COUNTRY

Returning Artist Tells Europe the Yankees are Pigs and in the Same Breath Talks of Tremendous Personal Triumphs in the Land of these Self-same "Pigs"—Why America Gets the Best that Music Has to Offer—Genuine Appreciation of Superior Merit and Impatience of Mediocrity—Not a Singer or Player in All Europe that Is Not Eager to Come to America—Why?

By W. J. Henderson in New York Sun

"REMOTE, unfriended, melancholy, slow, or by the lazy Scheldt or wandering Po," sang one Goldsmith many years ago about at this present moment it matters not what. But the comfortable observer, sitting in his chair of ease and smoking his pipe, gazes back across the records of the receding season and wonders why so many foreign musicians have been wandering through the length and breadth of this land, remote from their own firesides, in many cases almost unfriended, frequently melancholy and for the most part very slow.

We have rarely been so visited by the celebrities of Europe. We have had pianists in legions, violinists in regiments and song reciters at least in maniples. Now most of them have their eyes turned eastward. The moment that their last recitals or concerts are given they leap upon an outgoing steamship and shake the dust of this hated country from their feet.

They return to Europe and once there they talk, and great is their talk. No human being can discover its logical basis and they themselves are not called upon to provide one. All they have to do when they reach the golden shores of Europe is to busy themselves in telling every one that the Yankee pigs are still Yankee pigs, that they are a nation of money grubbers, that they know nothing whatever about art in any of its manifestations, that they have no musical atmosphere, in short that this is the bottomless pit of hopelessness.

Now if each returning musician who says this would couple it with the admission that the idiotic Americans were utterly incapable of appreciating his art one would perceive some sort of consistency in the tale of woe. But there is none. Every one of these artists will assert in one moment that Americans know nothing about art, and in the next will tell of tremendous triumphs gained in the land of the Yankee pig.

Each Artist the One Exception

Somewhere in this chain of talk there is a missing link. If the celebrated pianist or *lieder* singer has achieved a triumph in a country which has no sense of art one of two things must be admitted, either that in this one instance the dense

brains discerned a great light or that some one is not telling the truth. The latter case is of course inconceivable. The final conclusion of the whole matter then is that each of these famous travellers from the other side of the Atlantic is the one bright particular exception to the rule. This one and no other was able to so



W. J. Henderson, Music Critic of the New York "Sun"

illumine the dull spirits of the Yankee pigs that they arose and called him blessed.

Meanwhile the aforesaid pig sits at home wallowing in his stupendous self-satisfaction. Several small facts loom large in his estimation and apparently escape the notice of the distinguished travellers from eastern shores. In the first place it is a matter of record that in the Summer of 1912 the transatlantic steamship companies carried over 500,000 voyagers from this country to Europe. It is also tolerably well known that Americans overrun Europe every Summer. Not all of them are interested in music, but if only twenty-five per cent. of them are, that is none the less an appreciable number of persons. Those who keep their eyes open can see that hundreds of Americans are to be met in the concert halls and opera houses of Europe, and these Americans return home possessed of some tolerably useful information.

Best Orchestra in the World

In the first place they know that the best orchestras in the world is in this country and that the finest orchestral concerts to be heard anywhere are therefore to be heard here. The logical deduction from this is that the Yankee pigs do not have to go to Europe to obtain standards of judgment about orchestral perform-

ances and that the distinguished travelers who come across the western ocean have no information to give on this point.

In the second place the Yankee pigs have only to observe casually in order to learn that the best pianists, violinists and singers that Europe possesses invariably come to this country sooner or later, usually sooner. As a matter of fact, most of them cannot get here soon enough to suit them. What, then, has the Yankee pig to learn as to the standards of solo performance? Naturally he has nothing to learn. The very people who so eagerly describe him as "pig" have brought the highest standards of Europe to his doors, have laid the pearls before his feet.

The one thing left for the distinguished traveler is his oft-repeated assertion that the American has no real musical love, no instinct, no past, no tradition, no perspective. Even this is true only with clearly defined qualifications. If by "American" one limits himself to meaning the native-born commoner, the man crudely educated in a common school and turned out at an early age to earn his living, the distinguished traveler's assertion has a substantial basis.

If, on the other hand, one has in his mind the more thoroughly educated American, the university product or the self-schooled man or woman, who is usually a pretty soundly taught human being, he is contemplating a thinking creature who has had sufficient intelligence to absorb with the extraordinary adaptability of the Yankee pig the European product so plentifully offered to him.

The Operatic Standard

It seems almost superfluous to repeat what has so often been said about opera in this country. Yet it belongs to the theme and may therefore be reiterated. No other opera house offers its patrons such a large and varied repertoire as the Metropolitan. No other opera house produces novelties gathered from so many different sources. No other opera house provides such an array of singers of the first rank. No other opera house is better equipped with conductors, stage managers, chorus trainers, technical specialists. And over all presides an impresario whose experience was gained chiefly in an opera house conceded to be the first in Italy and one of the representative institutions of Europe.

It would indeed be idle to claim for the Metropolitan supremacy over the first opera houses of Europe in matters of detail, in scenic splendor, in smoothness of ensemble, in vitality of spirit in performance. But those who have visited European opera houses know well that no one of them possesses a greater conductor than Mr. Toscanini, that the Metropolitan orchestra may at least claim admission to consideration beside those across the water and that the casts of singers furnished at the local theater are not surpassed anywhere in Europe, and only rarely equalled.

Artists New York Hears Constantly

For example, when "Madama Butterfly" had its greatest vogue in London the principals in the cast were Mme. Destinn, Mr. Caruso and Mr. Scotti. In Berlin Miss Farrar's annual appearances are events of the first magnitude. At Bayreuth the casts of the Wagner dramas at the festival performances are not equal to those offered at the Metropolitan at the regular subscription representations.

As to the taste and discrimination of the operatic audiences in New York much has been said that cannot be substantiated. One thing, however, must be patent to the most superficial observer, and that is that the works which command the greatest amount of public favor here are precisely the ones which are the most popular in Europe.

This indicates that this public has at least some method of arriving at the same artistic conclusions as the more experienced publics of the European capitals. And this ought to serve to satisfy some distinguished travelers from abroad that even if pigs are pigs they are quite well aware when they are in clover.

A postlude to this symphonic poem can easily be made. For many years these United States have generously received the surplus population of Europe. Those of us who have traveled much on the

other side of the Atlantic are well aware that the best people in Europe stay there. They do not leave their happy homes for us. So when distinguished artists condescend to come over and accept a few of our tainted dollars we ought to be very glad. Not only ought we to be so, but we are. We go to their concerts and we applaud them and our newspapers give valuable space to the celebration of their glories. We do all this knowing full well that in spite of it we are yet pigs. It is rather hard on the man who pays his dollars and goes away. The critics have much the better of it. If the distinguished visitor returns to Europe and proclaims from the housetops that no one in America knows anything about art, the critic can shrug and retort, "I dare say you are right. I said you were a great singer."

Why Not Stay in Europe?

But the principal theme of this postlude is this: Have these peripatetic artists no homes? Or to put it in plainer language, cannot they make a living in Europe?

Every person who has any acquaintance with the inner workings of the musical cosmos knows that there is not a singer or player in all Europe that is not eager to come to America. All the opera singers are hammering at the doors of the Metropolitan because they have been told that in that house they will receive the largest salaries in the world.

It is a pity that some of them are not made acquainted with some other facts. For example, it is narrated that when Carl Braun, the admirable young bass who has achieved a sound success in his first season here, came to the Metropolitan he knew little about the institution beyond the fact that it paid well and was a highly desirable place. But one evening just after his debut he went to the opera house and heard one of the Italian performances with a strong cast and Mr. Toscanini conducting. After the third act he went to Mr. Gatti-Casazza and said:

"Now I understand why every one should wish to get into the Metropolitan Opera House. I consider it an honor to belong to such an organization."

Now it is not at all difficult to explain the presence of such an artist as Mr. Braun in this country. We want him and we go and get him. But there are a hundred others who are pulling every known wire and humiliating themselves in every possible way to secure a position in the Metropolitan. We do not want them. They want us. Therefore let us repeat the question. Cannot these people make a living at home?

And if it is applicable to opera singers it is equally so to pianists and song reciters. Is Europe overrun with them so that some are actually driven out of the country in search for daily bread? It certainly looks that way. And in this lies a suggestion for young aspirants in the world of music.

No Use for Mediocrity in America

No one should go into the study of music with the hope of making a professional career unless convinced that his talents are something above the common level. Mediocrity is the curse which lies heavy upon Europe. Every season we are asked to listen to performers and singers who have no message for us. They are accorded good positions in their native lands, but they are not large enough to reach across the ocean.

They come because those who go home continue to chatter the ancient formula about a nation of ignoramuses, the Yankee pigs. "Anything is good enough for America." This, too, despite the fact that in the next breath they confess that the Americans are rich and are willing to pay for the best.

A strange company of superior souls these professional musicians are, indeed, and it is not for the common mortal to comprehend them.

"Opera in English" Talk Relished by Boston Chromatic Club

Boston, April 2.—The Chromatic Club closed a most satisfactory year, financially and musically, with a concert at the Tueries, yesterday morning, at which the following soloists were heard to good advantage: Marion Moorhouse and Mrs. Georgia Pray Laselle, cellists; Winifred Byrd, pianist; Jessie Morse Behrenson, soprano, and Florence Bishop and Dr. J. A. Jeffery, W. L. Hubbard, the official lecturer of the Boston Opera Company, gave an interesting talk on opera in English. Mr. Barnaby, of "Martha" fame, was also one of the guests.

Musicians' Club Concert

The second annual concert of the Musicians' Club of New York will be held at Aeolian Hall on Tuesday evening, April 22. A number of well-known artists will participate in the program.



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NEW MUSIC—VOCAL AND INSTRUMENTAL

G. RICORDI & CO., New York, is again fortunate in the new song issues which it is offering this Winter. Two delightful songs are "Memory" and "The Elf and the Dormouse," by S. C. Colburn, the first showing a powerful command of broad lyricism, the second as sprightly and dainty as the Oliver Herford verses to which it is set. Rather effective too is Margaret S. Whitcombe's "The Orange Garden," as are J. D. Davis's "Forget Not Yet" and "Blossom and Song." A fine touch is noticed in C. Edgar Ford's "A Twilight Melody" and "A Shower of Daisies," both worthy of attention by singers. A single sacred issue is Clarence Lucas's "Light of the Brighter Land," which is not lacking in the kind of melody that is considered churchly these days. It is expressed in musicianly manner, its weakest point being the conventional text by the composer himself.

Those organists who admire the music of Giacomo Puccini may now play the "Finale—Act II," from "Madama Butterfly," for a highly satisfactory transcription has been issued, the work of Richard Keys Biggs. It will be extremely effective in recital.

TWO new songs from the pen of Hallett Gilbert, both of which have already been sung considerably, are "A

"MEMORY," "THE ELF AND THE DORMOUSE." Two Songs for a Solo Voice with Piano Accompaniment. By S. C. Colburn. "THE ORANGE GARDEN." Song by Margaret S. Whitcombe. "FORGET NOT YET," "BLOSSOM AND SONG." Two Songs for a Solo Voice with Piano Accompaniment. By J. D. Davis. "A TWILIGHT MELODY," "A SHOWER OF DAISIES." Two Songs for a Solo Voice with Piano Accompaniment. By C. Edgar Ford. "LIGHT OF THE BRIGHTER LAND." Sacred Song. By Clarence Lucas. Price 60 cents each. "FINALE—ACT II." From Puccini's "Madama Butterfly." Transcribed for the Organ by Richard Keys Biggs. Price 60 cents. All published by G. Ricordi & Co., New York.

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Maiden's Yea and Nay"† and "Forever and a Day," issued by Carl Fischer, the New York publisher.

An anonymous poem that tells a charming little story has supplied Mr. Gilbert with some of his brightest musical thoughts. There is a melodic loveliness in the song, wholly confined to the voice part, which must be admired by all who hear it. The accompaniment consists largely of arpeggiated chords, and the harmonic plan, though free from any complex concoctions, supplies quite the right atmosphere. It is for a high voice.

"Forever and a Day" is written to a poem by Agnes Lockhart Hughes, a poem that in its brief dozen lines sounds a fine emotional note. To it Mr. Gilbert has written music that ranks among the best he has yet done. The scheme is free and plastic and is guided wholly by the poetic content, giving thus a unified impression and transferring the thought of the author of the text into tone most satisfactorily. The song is for a medium voice.

In both songs is again to be noted Mr. Gilbert's ability to write for the voice. He, as a singer, has learned what may and what may not be sung and in writing he bears in mind the fact that he is writing music to be sung.

These two songs are at the present time being sung by such well-known artists as Beatrice Fine, Minna Kaufmann, Sibyl Sammis-MacDermid, Nevada Van der Veer, Marguerite Dunlap, Vivian Holt, Julia Hume and Paul Althouse, Cecil Fanning, Reed Miller, Alexander Heinemann, Frederick Gunther, Vernon Archibald and numerous others.

N. SIMROCK, the Berlin publishing house, offers a magnificently gotten up orchestral score of the "Sinfonie in D Dur, op. 10,"† by Erwin Lendvai. Imposing in size and in its demands is this work of the young Hungarian composer, the only pupil of the well-known Italian, Puccini. Dr. Carl Muck brought it out this Winter with the Boston Symphony Orchestra and had no success with it. Critical comment in all the cities in which he produced it joined in the opinion that it was a sort of "much ado about nothing" composition and found little in it that was truly significant.

A careful examination of the orchestral score reveals quite the opposite. The present reviewer did not hear the performance by the Boston Orchestra and is therefore able to judge of the value of this symphony only from the printed page. From this it seems to be a fine work, scored with no little command of the technic of modern orchestration and with a feeling for modern effects. It is not ultra in any sense of the word, though the *Scherzo* tries its hand at humor in music quite in the manner of Strauss's "Till." The slow movement is by far the most spontaneous of all and contains many beautiful ideas.

The orchestra employed includes piccolo, 2 flutes, 2 oboes, English horn, small clarinet in D, bass clarinet, 2 regular clarinets, 2 bassoons, double-bassoon, 4 horns, 3 trumpets and bass-trumpet, 3 trombones and bass tuba, tympani, organ and strings, the latter divided many times as is the custom in compositions of the day.

Despite the fact that the work did not meet with approval on its early American hearings, it should be played again and other American orchestras should now present it. It may be that it is a work that has more in it than can reach an audience without repeated hearings. It would be heard with pleasure from the New York Philharmonic.

IT is little short of a year ago that the young American poet Frederick H. Martens, mentioned to the present writer the fact that he thought a song-cycle around Nevin's Suite, "A Day in Venice," could be made to advantage. All it required was a musician, he said, who would adapt the music to poems which he had already done, these poems of course having been written in the meters of the

†"A MAIDEN'S YEA AND NAY." Song for a High Voice. "FOREVER AND A DAY." Song for a Medium Voice. By Hallett Gilbert. Published by Carl Fischer, New York. Price 50 and 40 cents each respectively.

†"SINFONIE IN D DUR." By Erwin Lendvai, Op. 10. Published by N. Simrock, Berlin. T. B. Harms Company, New York. Price, Score M. 20 net.

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rhythms of the various movements of the suite.

The writer immediately thought of Charles Gilbert Spross, the American composer and a musician who had already given evidence of his ability to adapt Nevin with much success when he made an album some years ago of piano pieces after some of the best known Nevin songs. Messrs. Martens and Spross met, discussed matters and to-day we have "A Day in Venice," a cycle of four love poems, the music arranged for three-part women's chorus by Charles Gilbert Spross to poems by Frederick H. Martens among the recent issues of the John Church Co. It appears that either Mr. Spross or the publishers decided that a cycle for women's chorus would be of more service than a solo cycle. Hence the present form.

The work is most attractive in this new form. Generally recognized as the "best seller" of all American piano suites, it is pretty music, honest music, as sincere as was the character of the man who wrote it.

Mr. Spross has arranged the music admirably and has had to meet certain exigencies which called for judgment and musical taste. In every case he has exhibited these and his writing for the voices is extremely happy. Only the first movement, "Alba," has been transposed, appearing in this arrangement in E flat instead of in F, as in the original piano version.

Mr. Martens's poems tell a lovely story and they tell it well. In the first poem he has a bit of description of morning in St. Marks' Square and the declaration of a maiden for her lover, *Guido*; then follows the gondola ride with *Guido*. To the "Venetian Love Song" Mr. Martens has written impassioned verses, filling it with lines that pulsate with ardor and desire. In the last movement he has taken the "campana" suggestion (which Nevin indicated in the original piano version) and written admirably about "Malomocco's bells ring their silver knells" and the sadness of parting and farewell.

Musician and poet have collaborated with exceptional success in this case, it would seem, and the suite should have many hearings in what we may call the "Nevin-Spross-Martens" form. The publishers have brought it out in a superb edition, an exact replica of the handsome original edition for piano solo.

NEW H. W. Gray Company issues are Waldo F. Chase's "The Butterfly"† and "A Song of Joy," Carl Hempel Reed's "Secrets" and W. Ralph Cox's "The Hame Nest." These four songs, though none of them particularly striking in harmonic build, are melodious and for the most part nicely written.

A new organ piece, in the series known as the "St. Cecilia," is Frederick Maxson's "Festive March," a solid piece of organ writing inscribed to James H. Rogers of Cleveland, O.

William Coenen's "Memories," a nocturne for piano solo, is offered by the house of Novello. It is a sentimental piece that will doubtless find many admirers among amateur pianists.

SONGS for a solo voice with piano accompaniment** again appear in great numbers from the press of the Oliver Ditson Company. John M. Steinfeld's "Thee I've Ever Loved," "Mary" by T. Richardson, W. H. Jude's "Every Inch a Sailor" for a baritone or bass voice, Frederick A. Williams's "It's Morning," W. Ralph Cox's "Pansies," J. C. H. Beaumont's "I Miss You So, Mavourneen" and "Slumber, My Darling," John A. O'Shea's "Tis You I Love," Charles Fonteyn Manney's "A Song of April" and "I'm Wanting You, Jean," B. G. Wilder's "Old Ironsides" and Minnie T. Wright's "Meeting" are all in-

†"A DAY IN VENICE." Cycle in Four Parts. Music by Ethelbert Nevin. Arranged for Three-Part Women's Chorus by Charles Gilbert Spross. Poems by Frederick H. Martens. Published by the John Church Company, Cincinnati, New York, London. Price 50 cents.

‡FOUR SOLO SONGS WITH PIANO ACCOMPANIMENT. "The Butterfly," "A Song of Joy." By Waldo F. Chase. "Secrets." By Carl Hempel Reed. "The Hame Nest." By W. Ralph Cox. Price 50 cents each. "Festive March." For the Organ. By Frederick Maxson. St. Cecilia Series, No. 35. Price 50 cents. All published by the H. W. Gray Company, New York. "Memories." Nocturne for the Piano. By William Coenen. Price Two Shillings net. Published by Novello & Co., Ltd., London. The H. W. Gray Company, New York.

**NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Prices, 40, 50 and 60 cents each. NEW SACRED SONGS. Prices, 50, 60 and 75 cents each. All published by the Oliver Ditson Company, Boston, Mass.

teresting novelties, some of them in lighter vein, others more serious.

There are reissues of Horn's "I've Been Roaming" and Linley's "Here's to the Maiden of Bashful Fifteen," both splendidly arranged by William Arms Fisher. R. M. Stults's "The Sweetest Story Ever Told," arranged as a duet for soprano and alto; of French songs one finds Hue's "I Have Wept a-Dreaming" and de Fontenaille's "Two Hearts," both provided with excellent English translations, new editions of the Scotch "Comin' Thro' the Rye" and "Robin Adair," Beethoven's "Mignon" and Sigurd Lie's "Soft-footed Snow" and the Irish "St. Patrick's Day," arranged by Shane O'Kelley.

Sacred issues are Clarence G. Hamilton's "Heavenly Things Revealed," Homer N. Bartlett's excellent "Look Not Upon Me with Thine Eyes" and "Once in Royal David's City," George A. Burden's "Lord, Thy Glory Fills the Heaven" and Alfred Wooller's "I Will Extol Thee." A Christmas duet, "O Lovely Voices of the Sky," by William G. Hammond, for alto and tenor voices, with organ, violin and cello accompaniment is also new and contains much that is praiseworthy. A. W. K.

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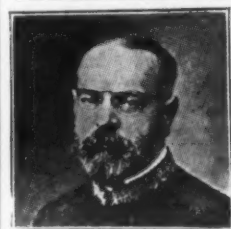
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PATRONS SELECT FINAL PHILADELPHIA ORCHESTRA PROGRAM

Popular Vote Determines List of Works Given at Closing Performance—Tremendous Enthusiasm for Conductor Stokowski

Bureau of Musical America,
No. 10 South Eighteenth Street,
Philadelphia, April 14, 1913.

THE thirteenth season of the Philadelphia Orchestra was brought to a close with the twenty-fifth pair of concerts at the Academy of Music last Friday afternoon and Saturday evening, and on both occasions there was a genuine ovation for Leopold Stokowski, the conductor, and the members of the orchestra, who, as a body, Mr. Stokowski generously insisted should be acknowledged as deserving of sharing the honors with him. The final program was made up of "request" numbers, chosen at the discretion of the conductor—according to a privilege reserved for him in the preliminary announcements—from those receiving the largest number of votes cast by the patrons a couple of weeks ago. Thus, while the "Pathétique" of Tchaikovsky led among the symphonies, receiving 456 votes, and Beethoven's No. 5, in C Minor, came second, with 268, at the discretion of Mr. Stokowski it was the latter that had a place on the closing program, since the Tchaikovsky work was played very recently and has been frequently given here in the past. In addition to the Beethoven symphony, the program last Friday afternoon and Saturday evening included the "Meistersinger" overture of Wagner, Goldmark's "Sakuntala" overture, and "Les Préludes," by Liszt, these numbers being each season invariably well in the lead when the result of the balloting is announced. The only one of the many novelties presented this season that stood a chance of being heard again, and which led the list of miscellaneous compositions, was Sibelius's "Valse Triste," with 172 votes; Liszt's "Les Préludes," with 149, coming second, and Bach's Suite No. 2, third, with 128. Schubert's "Unfinished" was third among the symphonies, receiving 244 votes, and Franck's D Minor came fourth, with 148.

Signal Enthusiasm Developed

The concert last Friday afternoon developed a greater degree of enthusiasm than any previously given this season, the program of favorite compositions being so superbly interpreted throughout that the audience scarcely could express its appreciation vociferously enough to satisfy its ardor. After the symphony Mr. Stokowski was recalled several times and was presented with a large wreath inscribed "From some of your admirers." After shaking hands with Concertmeister Rich, he signalled all the men of the orchestra to rise, and the applause broke out afresh, while, after the playing of the lovely little lilting waltz of Sibelius, the applause was so persistent that Mr. Stokowski departed from the rule previously enforced at all the regular symphony concerts and repeated it. There was another demonstration at the close of the concert, when the audience, usually so eager to depart, lingered to call the conductor several times more back to the platform. This demonstration practi-



Leopold Stokowski, Who Has Just Concluded His First Season as Conductor of the Philadelphia Orchestra

cally was repeated at the concert on Saturday evening, and it may truthfully be said that the orchestra's season came to a close in "a blaze of glory."

Stokowski's Popularity

The hold which Mr. Stokowski has taken upon the patrons of the orchestra and lovers of good music generally since his arrival to assume the leadership of the Philadelphia Orchestra last Fall, is so firm that he has become closely identified with all of the best musical interests of the city, while socially he and his attractive and talented wife, formerly Olga Samaroff, the noted pianist, have been cordially received in the most exclusive circles. The conductor has been the guest of honor at numerous receptions given especially for him by some of the leading citizens and organizations, including several of the best known musical clubs, and he already has become the most prominent musical personality in this vicinity. There has been nothing but praise heard of the results which he has produced with the orchestra as an instrumental organization, purely on the artistic side. Following such famous and competent conductors as Fritz Scheel and Carl Pohlig, who already had brought the organization up to a high degree of artistic efficiency, he has been able to accomplish in a comparatively short time much that otherwise it might have taken him several seasons to bring about. An aid to this end has been the fact that many of the musicians in the orchestra—a majority of them, in fact—have been playing together, some of them under Scheel and many of them under Pohlig, for several years, while as concertmeister Mr. Stokowski has had the valuable assistance of Thaddeus Rich, who has occupied the same position for a number of seasons, and whose ability both in this capacity and as a violin soloist, has won him recognition as an artist of the first rank.

A Season of Novelties

Aside from the important fact that it presented to Philadelphia a new conductor, who has carried everything before him in his work from week to week, an interesting feature of the thirteenth season is that Mr. Stokowski's program as planned and carried out presented the largest series of novelties ever heard at the Philadelphia concerts. In all, for the twenty-four different programs, twenty novelties were introduced, which were more or less distributed over the modern European schools, the selections being made particularly from a number of the composers who had hitherto not been represented at Philadelphia Orchestra concerts. A thorough idea was given of the British school, for instance, which had not had much of a hearing heretofore, through the interpretation of works by Elgar, Davies and Stanford. The im-

A Notable Season Marked by Introduction of Many New Works—New Director Becomes a Favorite with the City's Music Lovers

portant Russian school, which attracts so much attention the world over, was not only represented by familiar numbers of the great composers, but by new works of Rimsky-Korsakoff, the founder of the national school, and interesting compositions by the less known composers, Ivanoff, Rachmaninoff and Gliere. Another school often associated with the Russian school and little known, is the Polish, represented this year by Moszkowski, while the Finnish school, which politically and racially is far from Russian, was revealed by new music by Sibelius and Järnefelt. That all the Italian composers do not give all their time to opera was indicated in the selection of a symphony by Martucci, while the Enesco symphony represented the Franco-Romanian influence, and the American school, at least in its naturalized form, came out strongly in Loeffler's "La Villanelle du Diable." All these novelties were, however, mere incidents to the programs, which covered the great works of well-known masters, which Mr. Stokowski believes should be made the backbone and background of any series of artistically balanced symphony programs.

Not only was the season made notable in the general character of the programs interpreted and the educational as well as the musical value of the novelties, but the soloist list, which was one of the most brilliant ever secured by an orchestra, and which compared also more than favorably with the soloist lists of the other orchestras of the country, presented to the patrons of the orchestra a series of interpreting artists, each of whom in his or her way added to the variety of the concerts and made an indelible impression, the gala occasions naturally being the concerts at which Schumann-Heink, Elman, Ysaye and Godowsky appeared. The complete list of soloists included the following: Mme. Schumann-Heink, contralto; Mme. Namara-Toye, soprano; Eugen Ysaye, violinist; Louis Persinger, violinist; Leopold Godowsky, pianist; Herman Sandby, violoncellist; Florence Hinkle, soprano; Thaddeus Rich, violinist; Ernest Schelling, pianist; Rudolph Ganz, pianist; Elena Gerhardt, lieder singer; Mme. Yolanda Mero, pianist; Mme. Gerville-Réache, contralto; Mischa Elman, violinist.

Original Schedule Adhered To

As will be remembered, Mr. Stokowski prepared his programs for the entire series of concerts in advance in the Summer, and early in the season these were printed in full in the program book. Mr. Stokowski adhered strictly to his schedule as made out, only one change occurring in the list interpreted as compared with the forecast, the reason for which was a practical difficulty that the conductor could not control, and this change—the failure to give "Iberia"—was more than made up by the numbers that were substituted.

Mr. Stokowski, who within a week or so will leave for his Summer residence in Munich, where, after a rest, he will busy himself in preparing the programs for the coming season, has come into thorough touch with his new surroundings and knows Philadelphia, musically and socially, in a way that will stand him in good stead for the season to come. Co-operating with him in making the coming season a notable one, the management has secured the finest and best proportioned list of soloists that has ever been engaged, comparing even more favorably than that of the season just closed with the complete lists presented by other great orchestras at the home concerts in their respective cities. The list for next season is headed by Ignace Jan Paderewski. Owing to certain difficulties, it was impossible for the Orchestral Association to secure Paderewski for a pair of concerts, but he will appear at a special concert to be given on a Wednesday afternoon, which special concert, however, will be included in the season sale for the Friday afternoon

series, the season sale taking in this extra matinee as part of the matinee series of the season. Other artists to appear with the orchestra are: Julia Culp, lieder singer; Mme. Schumann-Heink, Louise Homer, contraltos; Horatio Connell, baritone; Wilhelm Bachaus, Harold Bauer, Teresa Carreño, Katharine Goodson, Josef Hofman, Camille W. Zeckwer, pianists; Mischa Elman, Carl Flesch, Bonarios Grimson, Fritz Kreisler, Kathleen Parlow, Thaddeus Rich, violinists; Herman Sandby, violoncellist.

Never before, it is safe to say, have the Philadelphia daily papers devoted as much space or given such high praise to the work of the orchestra than they have done this season.

ARTHUR L. TURBS.

SALT LAKE ORCHESTRA DÉBUT

Conductor Freber and His New Organization Win Favor

SALT LAKE CITY, April 10.—At the Empress Theater, before a large and keenly appreciative audience, the Salt Lake Philharmonic Orchestra, under the direction of Anton Pedersen Freber, made its first public appearance Sunday afternoon, April 6. The Salt Lake public have been eagerly awaiting the debut of this worthy organization, numbering forty men, and in no way was anyone disappointed in the performance.

The organization is comparatively new, but there could be no doubt as to the unity of purpose and mutual response existing between the leader and his men. The reception accorded Prof. Freber was indeed a genuine demonstration and appreciation of his excellent work. An astonishing degree of technical finish was displayed by the orchestra, its tone volume revealed body and fine quality, its attack was precise and its rhythm firm. The opening number, Schubert's "Unfinished" Symphony in B Minor, was well given as was the Hallen Rhapsodie in F Major with its light and airy themes. The orchestra did its best work in the two Wagnerian numbers, Prelude to "Lohengrin" and the "Tannhäuser" Overture.

Charles Shepherd, who previously won laurels at the Boston Conservatory of Music, was soloist for the occasion, receiving a great ovation for his masterly rendition of the Grieg Concerto in A Minor, op. 16, for pianoforte. Z. A. S.

MUSIC TO AID SCHOOL

Julia Culp Appears in Baltimore Concert for Goucher College

BALTIMORE, April 14.—The concert given in the Lyric Theater a week ago Wednesday by Mme. Julia Culp, the mezzo-soprano lieder singer, and Emmanuel Wad, pianist of the Peabody Conservatory of Music, in aid of the fund for Goucher College drew a large audience of society people. Among them was Margaret Woodrow Wilson, daughter of the President, who was at one time a pupil in Goucher. The concert was given under the auspices of the Charles M. Stieff firm of piano manufacturers and dealers of Baltimore.

Mme. Culp is well and most favorably known to Baltimore audiences, and she was given the warmest welcome. Her portion of the program, which was particularly well arranged, contained two numbers by Beethoven, "Adelaide" and "Die Trommel Gerühret." After the latter she was presented with two magnificent bouquets of flowers. Her accompaniments were finely played by Conrad V. Bos.

Mr. Wad has hosts of friends here and he was greeted with the most enthusiastic applause. He was encored after his playing of the Mozart Fantasia in C Minor, and added to the printed program.

The Philadelphia Concert of Miss Faas

Mildred Faas, the Philadelphia soprano, was heard in recital at Witherspoon Hall, Philadelphia, on the evening of April 18, not in joint recital with Herbert Witherspoon, as erroneously announced in Musical America last week.

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ORATORIO SOCIETY HONORS CARNEGIE

Elects Its Benefactor Perpetual President on 25th Anniversary in the Office

In recognition of his twenty-five years as president, the Oratorio Society of New York gave a concert for Andrew Carnegie on Saturday afternoon last at his home at Fifth avenue and Ninetieth street, and elected him president *in perpetuo*. Mr. Carnegie made an address in praise of song and, referring to Carnegie Hall, which he built for the Oratorio Society, said that he had intended to have it called merely Music Hall but that, while he was absent abroad, the directors had named it Carnegie Hall and that, after all, he was proud to have his name go down to posterity associated with music.

There were 300 members and guests of the Oratorio Society present, headed by Conductor Louis Koemmenich. Mr. and Mrs. Carnegie made their appearance to a fanfare from "Die Meistersinger," and the full chorus then sang Tchaikowsky's "Legend," which was conducted by the composer himself at the dedication of Carnegie Hall on May 19, 1891. The men's chorus sang "Jessie, the Flower of Dunblane," by von Othegraven, and Storch's "Night Witchery" and the full chorus was heard in Elgar's "My Love Dwelt in a Northern Land." Then came an "Auld Lang Syne" fanfare and a general reception. William P. Tuthill, secretary of the society made the announcement that the directors had elected Mr. Carnegie perpetual president.

The Oratorio Society was founded in March, 1873, by Dr. Leopold Damrosch. At his death, in 1885, his son, Walter Damrosch, then only twenty, became conductor, and the concerts, which had at first been held in Steinway Hall, were changed to the Academy of Music and later to the Metropolitan Opera House. During this time Mr. Carnegie became interested in the society with the ultimate result of the building of Carnegie Hall.

Walter Damrosch resigned in 1889 to

devote himself to orchestral work and his younger brother, Frank Damrosch, succeeded him and continued through last season, when Louis Koemmenich became the leader.

BASSO AS SONG DISCOVERER

Gilbert Wilson Effective in This Role at
Brooklyn Recital

Several new songs were introduced by Gilbert Wilson, the popular basso, in his recital at the New Utrecht Reformed Church, Brooklyn, on April 9. These included a cycle of minstrel songs from Scott's "Rokeby," by Herbert Loveday, an English composer, who has written much church music and is now organist of the Episcopal church at Tuxedo Park, N. Y. The songs were "To the Moon," "A Weary Lot is Thine," "The Harper's Lament" and "Alan-a-Dale," all of which are grateful to a basso and were delivered most engagingly by Mr. Wilson. Three manuscript songs by William Stickles were well received, especially "A Sea Song," which was given its first performance. The other two numbers were "Yon Rising Moon" and "Without Its Thought of You."

Recognized favorites by American composers were the Huhn "Invictus," Marshall Kernochan's "Smuggler's Song," "I Am Thy Harp," by Woodman, the Homer "Banjo Song" and "Mammy's Song," by Harriet Ware.

Mrs. Gilbert Wilson and Katherine Koster supplied able accompaniments and Henry Koster contributed violin solos.

Spirited Concert by Waldorf-Astoria Orchestra

Joseph Knecht, conductor of the orchestra at the Waldorf-Astoria, New York, presented an unusually fine program on Sunday evening of last week when the program contained the overture to "Le Roi d'Ys" by Lalo, the Gounod "Hymn to St. Cecilia," "A Night Song" and Gavotte in E Major by A. Walter Kramer, Wagner's "Siegfried Idyl," the "Aria e Intermezzo" from Leoncavallo's "Pagliacci" and Liszt's Sixth Hungarian Rhapsody. The work of the orchestra was excellent and there was much applause from the guests, who sat in the lobby to hear the music. Charles Hamblitz, a young pianist, played the first movement of Rubinstein's D Minor Concerto with spirit and a notably good command of the technique of the work.

HAWAII'S EX-QUEEN AS OPERA BOXHOLDER

Lines of Motors Outside Theater as Vicarino and Other Stars Sing in Honolulu

HONOLULU, April 3.—The Pacific Coast Grand Opera Company has finished a brilliant three weeks' season at the Royal Hawaiian Opera House, under the management of W. D. Adams. The admiration and good wishes of Honolulu went with the singers when they embarked on the *Manchuria* for their return trip to San Francisco. The season opened on March 3, with Hawaiian society in full force, including the ex-Queen Liliokulani, to hear Regina Vicarino in "Rigoletto." It was twenty-two years to a day since the last grand opera performance had been given in Honolulu. Mme. Vicarino's "Caro Nome" was the signal for an outburst which ended in an ovation, after which a huge bunch of American Beauties was handed over the footlights to her. Mme. Vicarino presented these in turn to ex-Queen Liliokulani, who was seated in a stage box. This occasioned another demonstration, both for the Queen and the prima donna.

Sharing the honors with Mme. Vicarino in the evening's work were Agostini, as the Duke; Gioracchini, as the Jester, and Martino, as *Sparafucile*. A triumph in every way was "Il Trovatore," with Ester Adaberto as *Leonora*, Blanche Hamilton Fox as *Azucena*, Folco as *Manrico*, and Nicoletti as the *Count di Luna*. Other notable triumphs of Adaberto during the season were in "Tosca," "Aida," "Andrea Chenier" and as *Nedda* in "Pagliacci." Blanche Hamilton Fox's work was particularly deserving of commendation in "Trovatore," "Aida," "Carmen" and as *Santuzza* in "Cavalleria Rusticana." Martino and Gioracchini also won the admiration of the local opera goers. Another pleasing feature was the debut of Virginia Pierce, a California girl, as *Mimi* in "La Bohème."

Mme. Vicarino, in addition to her artistry in coloratura rôles, achieved two other great successes, as *Thais* and *Madama Butterfly*, and closed the season on the evening of March 22, in a veritable burst of glory

as *Mimi* in "La Bohème." Another commendable feature was the excellent work of Conductor Arturo Bovi.

Evidence of the large attendance was found in the fact that there were few evenings when one could not count at least 200 automobiles in front of the opera house. An operatic concert, in which the whole company participated, was given before a record-breaking audience.

As a testimonial from the boxholders, and others who subscribed to make the season possible, a loving cup was presented to Mr. Adams, the manager of the opera house, for his courage in giving Honolulu a three weeks' season of opera.

MME. ALDA'S NEXT TOUR

Metropolitan Soprano Engaged by R. E. Johnston for Season 1913-14

Mme. Frances Alda, the popular lyric soprano of the Metropolitan Opera House, will again be heard throughout America in concerts next season during the time when she is not appearing at the Metropolitan Opera House. On her next tour she will be assisted by Frank La Forge, pianist and accompanist, and Gutia Casini, cellist. These artists have been engaged by her owing to their success on last season's concert tour with Mme. Sembrich.

Mme. Alda's programs will contain arias, lieder, French, Italian and English songs and will be built for educational purposes.

In nearly every concert where Mme. Alda appeared during the past season she has been re-engaged. Her success was brilliant in every way.

During the season just closed Mme. Alda appeared in concerts under the management of Frederic Shipman, the Australian manager, who is now obliged to leave the United States as he is taking several artists to the Antipodes and therefore arrangements have been completed that she will appear next season under the exclusive management of R. E. Johnston's office.

Engagements for Beatrice McCue

Beatrice McCue, the New York contralto, has been engaged for Elgar's "Music Makers" and Sullivan's "Golden Legend," which will be given in Yonkers, N. Y., on April 21, by the Yonkers Choral Society, Walter Henry Hall conducting. Miss McCue has also been re-engaged at the Broadway Presbyterian Church and at the Temple Acadeth Jeshorim.



Ethel Hansa

Coloratura Soprano

Season 1912-13:

Prima donna Kurfürsten Oper of Berlin

Season 1913-14:

Chicago Grand Opera Co.

PRESS EXCERPT OF ETHEL HANSA

"Berliner Lokal Anzeiger," writes:

"... The guest was overwhelmed with applause and constrained to repeat the long duet which the Fool and his Daughter Gilda sing. This latter role was played by Mme. Ethel Hansa, who is well able to create a conspicuous part. She possesses a clear, fine carrying soprano, of decidedly pleasing quality, even in the highest registers—a voice which she uses with technical perfection."

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VAN VLIET

THE DUTCH 'CELLIST

Some excerpts from the Press in Europe
and America:



—Photo by Matsene

The soloist of the evening was Cornelius Van Vliet, who played for us with fire, temperament and emotion the wonderful Concerto of Saint-Saens. This young virtuoso proved himself a rare artist, a finished musician and 'cellist, producing a tone at once sonorous and melodic. —Le Courrier Musical, Paris.

Mr. Van Vliet proved himself a 'cellist of the new school. His technical command of his unwieldy instrument endowed it with the flexibility and fluency of the violin. His tone retains the virile warmth native to the 'cello, but colors it with many delicate and subtle shades that greatly increase its capacity for variety and refinement of expression. The soloist was received with great enthusiasm and was obliged twice to respond to encore. —Glenn Dillard Gunn, The Chicago Tribune.

Mr. Van Vliet made it evident by his playing of d'Albert's concerto for violoncello that he is an artist of admirable gifts. His tone is pure and appealing; he plays with fervidity of feeling; his execution is brilliant and clear. —Felix Borowski, Chicago Record-Herald.

Mr. Van Vliet, the first 'cellist of the orchestra, played the d'Albert concerto in such brilliant fashion that he was obliged to respond to two encores. Mr. Van Vliet has a warm tone, beautifully clear, and a surety in all that he does, including the treacherous harmonics, that is delightful, while his reception by the audience was most cordial. —Karlton Hackett, Chicago Evening Post.

The solo 'cellist of the Vienna Royal Opera, Cornelius Van Vliet, appeared here in concert and is entitled to the highest praise. He has a beauty of tone possessed by few and his performance displays thorough and artistic musicianship. —Berliner Tageblatt.

The young Dutch violoncellist, Cornelius Van Vliet, appeared before the Russian public in the possession of a finished technique, and a brilliant individual, perfectly mature talent. An extraordinary purity of tone, perfect rhythm, a masterful fluency in the execution of rapid passages and a careful shading of the melodic phrases raise him above the usual artist. With the technical ability harmonizes the understanding of the works he plays, and the depth of feeling which belongs to a sensitive artistic nature. He is absolute master of all that has been written for the 'cello. At each performance the artist wins stormy applause. The single interpretation of his music, lacking every effort at effect, promise for him a brilliant future. —Nevy Mira, St. Petersburg.

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"MAJORITY OF MUSIC CRITICS IN AMERICA FOOLS," SAYS SONNECK

Musical Librarian of the Library of Congress Also Condemns Musical Magazines in New York Lecture — Brands Metropolitan Opera House as "Museum of Antiquities in Music"—His Views on the American Composer, Folk Songs, Musical Histories, Orchestras, Opera and a National Conservatory

NO phase of musical conditions in America was neglected in the hour-and-a-half lecture which Oscar Sonneck, musical librarian of the Library of Congress, Washington, D. C., delivered at the Hotel Plaza, New York, on Friday morning, April 11, under auspices of the Schola Cantorum. "Music in America" was the formal subject and from the historical aspect of the case to the situation in regard to criticism, composition, folk music, the music of negroes and Indians, European relationships with American music, chamber music, orchestras and opera, including opera in English, the field was traversed in all its highways and a good many byways. Mr. Sonneck made a few rather sensational statements. For instance:

"The majority of music critics in America are fools."

That statement was not allowed to go, however, without qualifications. Mr. Sonneck conceded that the standards of criticism in some of the large centers, like New York, Boston and Chicago, was unexceptionable. Many of the critics of these cities, he averred, could stand comparison with the ablest music critics of Europe. But, said he:

"Musical criticism is, generally speaking, in a deplorable state in this country, because of the prevalent idea that music is a matter of the heart only and not of the brain. There seems to be a general belief among managing editors that any one can write intelligently on music. The result is apparent in the silly comments on musical affairs that one reads constantly throughout the country. We need managing editors sufficiently cultured to understand the demands of criticism. We must have trained musicians for our critics, not merely entertaining writers."

Musical magazines also came in for a large share of Mr. Sonneck's attention.

He was not optimistic on the subject. Said he, in effect:

"Musical magazines are not foolhardy enough to give opinions publicly that are opposed to their own interests. I grant



Oscar Sonneck, Musical Librarian of the Library of Congress, Washington, D. C.

you that they often have good editors and able critics. Yet, in appearance and substance, they are advertising vehicles and not otherwise. Self-advertising is the pest with which all magazines are infested. The spirit of make-believe is too often prevalent, with the result that these magazines are merely a more attractive modern species of the old trade catalog. They contain an indiscriminate intermingling of trash with able articles written by persons in authority. Highly interesting and attractive as many of these magazines are, it seems to me in the last analysis that every attempt in America to sustain a musical publication on the highest literary, artistic and ethical plane has failed." Mr. Sonneck intimated that in this feature of the general musical situation we might do well to look to Europe for example.

That America has no musical histories of comprehensive nature and genuine value was another subject upon which Mr. Sonneck dwelt at length. "The literature on the subject of music in America is woefully inadequate," said he, "both in quality and quantity." He warned against waxing eloquent on America's musical progress of the last fifty years, without at the same time exercising historical perspective, for the progress of that period has been a world movement and not one restricted to America. Splendid writings have been contributed on American music, but they have not been comprehensive enough. They have been too local and limited in scope.

The Neglected West

"The musical West in particular has been a terra incognita," said Mr. Sonneck, "so far as our general musical histories are concerned. And yet the expansion of music in the West has been the one most remarkable contribution to our musical history of the last fifty years. We cannot expect foreigners to do justice to our musical status while we fail to do justice to it ourselves. We should take a more comprehensive attitude than we do."

As to European ideas on American music Mr. Sonneck said that while opportunities might differ there and here conditions were identical as regards the commercial aspects of the case and the uplifting influence of the art. "Nothing foreign is quite foreign to us," said he.

In the matter of European prejudice against the American composer Mr. Sonneck found no fault with contentions that we have produced no great composers. What he did object to was the charge that we are purely commercial in our standards in music. That, said he, is sheer prejudice.

But, as a matter of fact, we have composers of merit in this country, Mr. Sonneck believes, and their work has national atmosphere. He refrained from mentioning living composers, but lauded the works of MacDowell, who, he said, was able to cast aside his foreign habits acquired during his period of training and write as only

an American could have written. Our lesser compositions, too, are becoming more and more American in atmosphere.

Conditions have forced Americans to study abroad at their most impressionable age and hence "made-in-Germany" influences have often been felt. "Unfortunately," Mr. Sonneck went on, "this outpouring of our students to Europe continues. Study in Europe is not to be discouraged, but it should come not at the beginning but at the end of the period of training. Once this exodus of our young students stops, the American spirit will assert itself inevitably."

Negro and Indian Folk Songs

Mr. Sonneck then turned his attention to the folk song. "The folk song cannot save composers who have already lost their identity," he commented trenchantly. Most of the folk songs usually called American were in reality negro songs, he declared, and as for Indian folk songs he denied that they were American. "They are American only in a geographical sense," he said.

"If the American composer is dependent on Indian music he might as well stop right now."

That was another of Mr. Sonneck's highly trenchant observations.

The national musical librarian had a good word to say for the American composer in the smaller forms and scored the general public for its "unpardonable indifference" toward the efforts of Americans in the large forms. He did not think there were enough orchestras in the smaller American cities capable of performing a really exacting composition, and as for the orchestras in the larger cities their conductors, coming generally from Germany or Austria, were not too eager to encourage American composers. The American composer is forced to undergo the competition of the vast general orchestral repertoire and to contend with the fact of the small number of orchestras to exploit his works. Conductors should not apply the same rigid test to American offerings that they would to their repertoire in general. They would not do that in their own countries; they would gladly accept the novelties of their countrymen at home. Why should they not act in the same manner in America with regard to American compositions? Missionary work like that is needed. Mr. Sonneck thought that we should not import the members of our orchestras so generally as we do now; we should build up our own orchestras.

Opera a "Top-heavy" Institution

An ardent supporter of the opera-in-English movement, Mr. Sonneck argued at some length in its behalf. He regards opera in this country to-day as a topheavy institution, a hothouse creation beyond the reach of the people. The Metropolitan he described as a "museum of antiquities." He did not even think that a Hammerstein chain of opera houses would solve the problem of making opera a thing of national significance. He believes that municipal music as practised in many of our large cities deserves every encouragement and also thinks we ought to have municipal opera.

Last and far from least momentous of Mr. Sonneck's theories is that in favor of a national conservatory under governmental auspices. He does not think that graft, which enters so many governmental undertakings, would interfere a bit with the great possibilities of such an institution.

PIANO MUSIC FOR ROCHESTER

Recitals Given by Germaine Schnitzer and Leopold Godowsky

ROCHESTER, N. Y., April 12.—Germaine Schnitzer gave a piano recital at the Genesee Valley Club on March 27. Her playing of the Schumann Carnaval received particular praise.

On April 3 Leopold Godowsky played a return engagement at the Lyceum Theater. His program included Schumann's "Kinderscenen," the Grieg Ballade and the Liszt B Minor Sonata, which received a masterly performance. A group of pieces from Godowsky's own "Walzermasken" and several Chopin numbers completed a memorable concert.

The closing concert of the season was given by the Rochester Orchestra Monday night, April 7. Tschaikowsky's "Pathetic" Symphony was played and was enthusiastically received. Mme. Carmen Melis, of the Boston Opera Company, was the assisting artist and made a very favorable impression. She sang "Ritorna Vincitor" from "Aida," and "Romanza" from "Adrienne Lecouvreur."

At the Tuesday Musical, on April 8, "Sayonara," a Japanese Cycle, was sung by Mrs. Neville, and Concerto, op. 1, by Rachmaninoff, was played by John Adams Warner.

At the National Conference of Music Supervisors, held in Rochester, Mrs. Elizabeth Casterton was elected president for the coming year. I. R. B.

METROPOLITAN STARS FOR SPRING SEASON IN HAVANA

Lucrezia Bori, de Seguro and Macnez to Sing at Teatro Payret During New President's Inaugural

Havana's tabasco-seasoned opera lovers are to regale themselves with the tones of three prominent members of the Metropolitan Opera Company, as displayed in a month of opera beginning on May 5. These Metropolitan singers are Lucrezia Bori, Andrés de Seguro and Umberto Macnez, and the significant fact about their appearance before this Spanish-speaking public is that the three artists are Spaniards themselves.

This Spring season will be on the occasion of the inauguration of Cuba's new president and it will be held at the Teatro Payret, with Alfredo Misa as the impresario. The other principals in the company are to be Emilia Leovalli, Avelina Giana and Edvige Vaceari, sopranos; Francesco Frederici and Mario Hediger, baritones, and Gius Tecchi, tenor. The conductor is to be Arturo Bovi, who officiated in the same position with the Lambardi Opera Company on the Pacific Coast. These artists have been engaged through the Antonio Bagarozzy Lyric Agency of New York.

Included in the repertoire of the company will be "Bohème," "Madama Butterfly," "Tosca," "Rigoletto," "Lucia," "Faust," "Sonnambula," "Pagliacci," "Cavalleria," the Massenet "Manon," "Traviata," "Don Pasquale," "The Barber of Seville" and "Roméo et Juliette."

Pacific Coast Concert Tour Arranged for Geraldine Farrar

The tour which Geraldine Farrar of the Metropolitan Opera Company is to make next Fall under the management of Charles A. Ellis of Boston will be devoted chiefly to the Pacific Coast and largely to cities that have yet to hear this singer for the first time. Miss Farrar will have associated with her Alwin Schroeder, the distinguished cellist, and Arthur Rosenstein, accompanist. Concerts will be given in Tacoma, Seattle, Portland and San Francisco as well as in intermediate points. Owing to the fact that Miss Farrar must be in New York for the opening of the Metropolitan season the tour will extend only from the end of September to the early part of November. In the East Miss Farrar is to have several appearances with the Boston Symphony Orchestra.

REGINA VICARINO COLORATURE SOPRANO



"Whenever Vicarino sings, it is \$7.00 opera."—Harvey Wickham, in San Francisco Chronicle, Feb. 5, 1913.
"Vicarino serves as a model in tone production."—Thos. Numan, in San Francisco Examiner, Jan. 28, 1913.
"The greatest colorature soprano heard in San Francisco since the triumphant days of Sembrich, Patti, Melba and their class."—Alfred Metzger in Pacific Coast Musical Review, Feb. 8, 1913.

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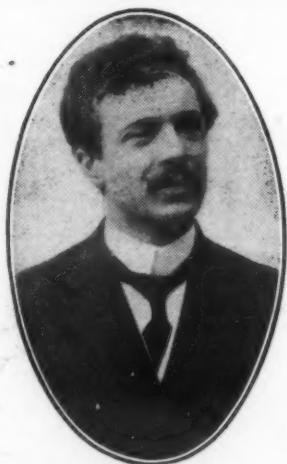
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MME. ZIEGLER, MUSICAL PIONEER

Prominent New York Educator a Crusader for Better Teaching Methods, Better Conditions for Students and for Opera in English

IN this work-a-day world the average man is too apt to lose himself in the details of making both ends meet. In the struggle for existence and for the accomplishment of those certain things which bear on what the world calls "success" one sometimes forgets that it is not business which makes the world move, but ideas. And stranger still, not ideas of how to make money, of how to beat the other fellow, but ideas which, in themselves, are only altruistic.

If one is a singing teacher, one gives singing lessons, good, bad or indifferent, as the case may be, and there one's duty ends. Not so. The singing teacher, or any musician whose work ends with the giving of lessons sooner or later sacrifices the finer part of himself to this drudgery and becomes a "has been," while the one who teaches just as much every day but also keeps in line with modernity and in the forefront of present-day movements for the advancement of the musical culture of America, is sure to survive the effects of the daily grind and to gather inspiration for better work from his altruistic efforts.

In spite of the rush of New York musical life there are many teachers who are giving time and effort to the betterment of musical conditions, and among them may be mentioned Mme. Anna E. Ziegler, who is known as widely for her connection with various movements in the wider musical field as for her work as head of the Ziegler Institute of Normal Singing. As a teacher she has pupils who have appeared, and are now appearing, in positions of responsibility, she has demonstrated the value of a broad training for the student of voice; has aided greatly in the movement leading to the performance of opera in English and has been a consistent advocate of everything which might helpfully affect the musical culture of this country. Valuable as she may be as a teacher of voice she is one of those musicians whose real value to America lies in the diversity of her musical interests and her whole-hearted advocacy of fundamental principles of American musical development.

"My present musical plans," says Mme. Ziegler, "are to interest influential people; (1) to establish a singing students' club in New York City, where they will have a home and surroundings conducive to the study of their art; (2) to establish a permanent committee of competent judges to indorse unknown artists and give them worthy hearings (not in an 8 x 6 room, with an untuned upright piano), which may eventually lead to the establishment of a salon where every artist may perform, or cause to be performed, any indorsed work; and, (3) to establish a students' opera company, giving every singer a chance and every teacher an opportunity to let the student who is ready to sing in opera obtain

the necessary routine which it is impossible to give in the ordinary studio."

An imposing list of plans which, no doubt, many will declare impossible of completion! Yet nothing of importance was ever carried out without a pioneer being laughed at and even opposed at the beginning. But, of even more importance is the fact that Mme. Ziegler has been appointed a delegate to the convention in Chicago of the Women's National Federation of Musical Clubs, where she will outline plans for opera in English which will reach the 100,000 members. Five years ago such a thing would have been impossible.

Her Pedagogic Ideas

But to return to Mme. Ziegler's pedagogic ideas. "You see, I look upon all art as the highest expression of inner and outer life and the singer as one thoroughly equipped through training to interpret what the master mind has conceived. You will notice that the greatest singer is the one who seems spontaneously to utter words carried by tones, which nevertheless are never spontaneous but carefully studied to the very minutest detail of the composition and text. For this reason the voice and word must be made ready in the schooling to be uttered with as much freedom as if it occurred to the singer while singing; so I have devoted twenty years to studying and teaching perfect tone emission, until now I am called a 'tone crank.' My best reward is when a man like Thomas A. Edison tells my young singers in writing that they will make 'O. K.' records, as he did two weeks ago, or when the highest authorities among the medical men, Dr. Frank Miller, Dr. Joseph Kenefick and the head surgeons at St. Luke's Hospital say, as they do, that my students' throats are perfectly normal and there is nothing there to be treated or operated upon.

Nature Foundation for All Art

"Nature is the great foundation for all art. Singing which loses all natural tone is never successful in the long run. A voice may be made brilliant for a while through force, but not reliable. After all, we must have reliable singers. The wear and tear of a singer's life, even when at the top where plentiful financial means make living itself easy, is so enormous that the very greatest amount of health and strength are needed to stand it. The singer employs every muscle and every nerve while poised. I am constantly quarreling with those musicians who think that a singer can learn to sing through tense brain work. There is entirely too much thinking, counting and sightseeing done for tone beauty development.

"Counting and rhythm are two very different things. When Mme. Sembrich sings the Chopin song, 'Were I a Sunbeam' her third and fourth and seventh and eighth

measures, for instance, are nearly twice as fast as the first and second and fifth and sixth, but no one can feel that she is out of rhythm. Emmy Destinn, Julia Culp—all truly great singers feel and keep rhythm without mechanical counting. The latter ruins the musical phrasing and ruins the voices. There is too much methodical teaching done to develop tone art. Art is controlled freedom. Every young singer should be trained to be independent of the teacher's methods and views and have a judgment based on fundamental knowledge.

"Sentiment, and not the brain, should be appealed to in teaching music. Classes should be held to learn what is most beautiful in simple form before confusing the judgment of the beginners by complex harmonies; this would lead to more study of melody.

"Melodies by great masters should be explained and compared and brought to the listening ear with their simplest harmonizations. A voice can produce only one tone at a time. Let it first learn to give that tone with its relationship to the phrase in beauty, clearness and perfection before the singer attempts to give dramatic or intellectual interpretations. It happens that sentiment, feeling and this very simplicity of tone, natural and unstudied, go together—after a little technic in control of feeling, the beauty of tone comes with the sincerity of feeling—that is true of all instruments as well.

Confusing the Beginner

"Complication of harmony where the true fundamental idea does not stand out is not calculated to educate the beginner, for he does not understand and cannot feel the music. The understanding comes slowly through learning; the feeling, if there, responds instantaneously in all; therefore, simple and beautiful melodies and simple

and beautiful thoughts and feelings should form the basis of musical education.

"The musical development should start from tone beauty, and the practical development of technic to carry out more and more difficult musical ideas should start from confidence. Confidence as to the successful outcome of the studies and practice, beginning with real confidence in the teacher. This is the knot in the teaching profession which has not yet been unraveled.

"In giving my work in the cause of promotion of grand opera in English (we have no paid officers, by the way—please put right here that my life's work is to teach singing, not to write letters, and that for this reason the letters written to me as the secretary of the society, on an average of 150 a week, can receive answers only some time later when we issue our official paper, now in consideration) and in going to Chicago to speak at the biennial convention of the Federation of Musical Clubs, I realize that I am doing my small share in the development of American musical art, even as my father, Wilhelm Loewe, did his share by playing with Theodore Thomas for forty years, helping to start the Philharmonic Orchestra, the Musical Protective Union, etc."

A. L. J.

American Pianist Pleases Dresden

DRESDEN, March 29.—The young American pianist, Gladys Seward, has been heard to great advantage on several occasions in concerts in Leipzig, Berlin and this city. Lately, in a concert by pupils of her teacher, Harry M. Fields, she highly distinguished herself both as a soloist and as an ensemble player. Miss Seward played Bach and Mendelssohn numbers, Fensel's "Si oiseau j'étais" and a Prélude by B. Thaulé.

A. I.

BEATRICE WHEELER

Mezzo Contralto

Of the Royal Opera, Madrid, Spain, the Costanzi, Rome, and the San Carlo, Naples, touring America Spring Season 1913, creates furore in concert in Pasadena and other Pacific coast cities. Her remarkable interpretations of operatic arias and songs make sensation.

The beauty of her voice praised by critics.

SINGER CREATES FURORE

Miss Wheeler Is Twice Encored for Her Exquisite Art

Opera Singer a Sensation.

Pasadena, Cal., News, April 1, 1913. —Miss Beatrice Wheeler, formerly contralto of the Royal Opera Company of Madrid, Spain, sang an aria from Gluck's "Orfeo," accompanying herself. She was one of the big sensations of the evening. Miss Wheeler has a voice exquisitely pure in quality. It lends itself easily to the finest delicacies of shading and yet in the big moments of a sweeping crescendo is capable of a glorious intensity of passion. The conclusion of her first number was marked by a tumult of applause. In response to an encore Miss Wheeler sang Braga's "Angels' Serenade," accompanied at the piano by Solie Heilenbronner, and with a violin obligato. A second encore brought the artist back to the piano, where to her own accompaniment she sang the "Drinking Song" from Donizetti's "Lucretia Borgia." Miss Wheeler not only has the voice, but she has dramatic power as well and an adorable presence that at once endears her to her audience.

Pasadena, Cal., Star, April 1, 1913.—Miss Beatrice Wheeler, the prima



Beatrice Wheeler

donna who has been for several years with the Royal Opera Company of Madrid, sang in splendidly rich voice the aria from Gluck's "Orfeo." Enthusiastically recalled, she sang Braga's "Angels' Serenade," and when again the audience would not be denied, she sang a selection from "Lucretia Borgia," by Donizetti.



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MELODIC FOOD FOR THE MUSIC HUNGRY

Mme. Carrie Bridewell Outlines the Uplifting Possibilities of Brooklyn Music School Settlement, for Which She Gives a Benefit Recital—To Make Musicians of Sympathetic Toleration and High Ideals

MANY cities in America have been invaded by the movement to provide a musical education for the masses through the medium of music school settlements, and attention has been drawn recently to the work which is being done in Brooklyn

through the recital which Mme. Carrie Bridewell is to give for the cause in Brooklyn Academy of Music on April 22. This Brooklyn Music School Settlement is being sponsored by several persons prominent in that borough, of whom the president, Mrs. Charles J. McDermott, is a friend of Mme. Bridewell



Carrie Bridewell

and enlisted the willing services of the contralto for this benefit recital. Similar aid has been given in preceding years by Olive Fremstad and Alma Gluck.

In her New York apartment Mme. Bridewell took enough time from her practicing the other morning to describe some of the purposes of the settlement and her sympathy with the scheme.

"It is at 965 Pacific street, in the 'hill section,'" explained the singer, "that this settlement is located, the house having been given by a good friend of the movement. Here they provide lessons in every branch of music for the nominal sum of twenty-five cents. This fee does not, of course, provide enough money to sustain the institution, and additional funds are supplied by annual memberships of interested persons and by these benefit concerts.

"It would not do to offer a free education to the people of this neighborhood, but they are so absolutely hungry for music that they would give up almost anything to get these lessons. There was one boy who paid in \$2 for a given course of lessons and later he made another payment of the same amount. Finally, when the lad handed in a third \$2, he was asked, 'Why do you keep handing in this money? You

have already paid for a lot of lessons in advance.'

Valued Music More Than Food

"I am liable to lose my job any day," replied the boy, "and I want to make sure that I can get my music lessons." Some time later that boy 'keeled over' right in the midst of a lesson, and the settlement authorities found that he had lost his position and was actually without food but still determined not to give up his music. This little enthusiast was then taken care of materially, as well as musically, by the people at the settlement.

"For this purpose of watching over the physical and moral welfare of its students the settlement employs a 'visitor,' whose duties are to investigate social conditions in the neighborhood and lend all manner of practical aid. This is to my mind the most important phase of the work, training the young students to be not only thorough musicians but good citizens, with everything which that implies.

"I have never agreed that it is necessary for one to starve in order to be a fine artist," declared the contralto, "although I know what adversity is myself, as my father lost his money when I was sixteen. To my view, success comes from an 'infinite supply' of inspiration; and provided that the musician has this inner force, the fact that he is not in want will certainly not keep him from being successful. It is true, of course, that comfortable circumstances are apt to make one sluggish. That the musician will try harder to make good when he knows that he has to do so. Thus these settlement students have that impulse of sheer necessity, and if they can be taught besides to draw upon the 'infinite supply' they will be so much the better artists.

Voice as Reflector of Soul

"Do not tell me that when a singer has fine thoughts and impulses these feelings will not be reflected in the voice. Just as the eyes are the windows of the soul, so I believe, to some extent, the voice is its mirror. Thus jealousy and other evil thoughts are bound to betray themselves somehow in one's singing. I consider that one of the most important phases of my work at the Metropolitan was the number of real friends I made in the company, all of whom are my friends to-day—such as Mme. Sembrich and Mme. Nordica.

"Every one in the company was very kind to me as a young singer," continued

the contralto. "I remember the first time I sang the Page in 'Roméo et Juliette' with Jean de Reszke as Romeo. I did not want to be presumptuous about going out for curtain calls, so I watched Mr. de Reszke walk out a couple of times, and then I plucked up courage enough to ask him, 'Would it be all right for me to take a curtain call?' Taking me by the arm he exclaimed, 'Mais, mademoiselle, c'est pour vous,' and he dragged me out with him.

"Never having been on the stage before, I did not know how to 'make up,' so Mme. Eames told me just what materials to buy and sent her companion at the last moment to help me with such finishing touches as putting the white on my arms. We were much amused at one of the papers which told how many 'fairy godmothers' I had helping me to 'make up.' According to this story Mme. Eames told me, 'You need more rouge'; Mme. Sembrich, that there was too much powder on my nose, and Mme. Ternina, that some other little detail was wrong. As Mme. Ternina explained afterward, 'That is the very last thing I would tell a young singer, as it might so disconcert her as to ruin her performance.'

"Such sympathy and mutual toleration among artists is one quality which these music settlements have an opportunity of impressing upon their students who want to become professional musicians."

K. S. C.

CADMAN'S SONGS IN FAVOR

American Composer Writes One for Mme. Frances Alda

Charles Wakefield Cadman, the noted American composer, whose Indian songs and other compositions have brought him to the foreground during the past few years, has just written a song for Mme. Frances Alda of the Metropolitan Opera House. Mme. Alda is enthusiastic over the beauty of the composition and will sing it at a concert in Pittsburgh the last of this month.

Mr. Cadman has appeared nine times in concert in Pittsburgh this season, which is interesting, in view of the fact that that is his home city. Recently he appeared twice in one day in concerts in aid of the flood sufferers. One of Mr. Cadman's new songs, "I Hear the Thrush at Eve," was written specially for John McCormack, the Irish tenor, and will be sung by him extensively in concert next season.

At an evening of American music at the residence of Mr. Jaroslaw de Zielinski, in Los Angeles last month, the program included four of Mr. Cadman's Indian songs, "From the Land of the Sky-Blue Water," "The White Dawn Is Stealing," "Far Off I Hear a Lover's Flute" and "The Moon Drops Low." They were sung by Mrs. Marie Louise Bitter. These four songs were among the first of Mr. Cadman's compositions to attract special attention and are among the most striking and characteristic of his Indian compositions.

German Singers Sue Whitney for \$12,200

The dispositions of three German opera singers who are anxious to recover a total of \$12,200 from Fred C. Whitney, the New York theatrical manager, arrived in New York at the County Clerk's office on April 9 from Berlin. The claims are the result of Mr. Whitney's failure to produce Richard Strauss's "Der Rosenkavalier" in London in 1911. The three singers have assigned their cases to Henriette Spiegel, who has filed suit in New York. Fräulein Gillberg-Gade says she was to have had \$250 a week for twenty weeks for singing the rôle of Marschallin and asks \$5,000. Fanna van Granfeld claimed the same salary as alternate in the same rôle, and the basso, Herr Aschner, declares he contracted to sing at \$110 a week.

JACQUES KASNER'S DEBUT A PLEASING SURPRISE

Young American Violinist Shows Gifts of a High Order at First New York Recital

One of the pleasing surprises of the closing days of the season was the debut on Friday evening of last week of Jacques Kasner, a young American violinist, who, after spending a number of years in Europe with Carl Flesch, gave his first recital at Aeolian Hall, New York.

Mr. Kasner made his preliminary studies in New York with George Lehmann, and he showed from the opening, Nardini Sonata in D Major, that he had worked to good purpose and that he possesses extraordinary violinistic gifts. In making up his program he chose, in addition to the Nardini work mentioned, the Bruch G Minor Concerto, Sinding's Suite in A Minor, a Martini-Kreisler Andantino, Kreisler's "Tambourin Chinois" and Wieniawski's D Major Polonaise.

Mr. Kasner's playing revealed further some of the finest qualities of the violinist's art. In the Nardini a classic style was shown to advantage, the Bruch was played with a fitting spirit of romance and the beautiful Sinding suite, most sincere work this Norwegian has put to his credit, was likewise well done. Proving his ability to handle the works in the larger forms with success he also won a cordial reception in the smaller pieces, the Martini piece played with muted strings being one of the most charming items of the recital, invested, as it was, with poetic taste. The Kreisler "Tambourin Chinois" elicited so much applause that it remained only for the violinist to repeat it. Dash and buoyant spirit characterized the performance he gave of the familiar Wieniawski number, a composition which will always serve to allow a violinist to display his qualifications to advantage.

Extremely satisfying was the young artist's manner, his modest bearing on the concert platform being a model for debutants who, in presenting their work to an audience, should endeavor to keep their personalities unobtrusive. This he did, and his manner of refraining from encores, even after the continued applause which followed each number, was also commendable.

Ivan Eisenberg played the piano accompaniments for the most part satisfactorily.

A. W. K.

Shrinking Press Agent Modesty

If you care to know why press agents become popular with editors, read this little shrinking thing, advises the New York Telegraph:

"Maestro Ettore Martini the well known Composer and director of the famous Martinis Symphony Orchestra playing since 5 Seasons at the Steel Pier, Atlantic City, has closed Contract again for the Pier for the coming Season. Maestro Martini is known in Europe as well as in this country as one of the best and artistic musicians. His grand operas 'Marriage of Figaro,' 'Yorick,' and others which were produced with big success in Europe made him to figure among the best known composers at the present time. He just finished his new grand opera 'Karma.' This work is considered of high merit. Several operatic managers are negotiating with Maestro Martini to produce this opera again in Europe, but we believe he prefers to put it on here, as different managers made him flattering offers to get this opera to be produced here, we sincerely hope to that we will have a chance to hear 'Karma' before any other country will have it."

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BOSTON SINGERS UNITE

Anna Miller Wood Assisting Artist to Her Successor, Edith Bullard

BOSTON, April 4.—Edith Bullard, the gifted soprano, gave an excellent demonstration of her art in the following program at Steinert Hall yesterday afternoon, assisted by Anna Miller Wood, with Jessie Davis, accompanist:

"Song from the Persian," duet, Foote; "A des Oiseaux," Hue; "Contemplation," Widor; "Chanson Triste," Duparc; "Notre Amour," Faure; "Eternité," Baughan; Lullaby, Scott; "When the Misty Shadows Glide" and "Dansons la Gigue," Carpenter; three duets, "Reveil," Chausson; "L'ange gardien" and "Les danses de Lormont," Franck; "Zur Ruh" and "Strampelchen," Hugo Wolf; "Vergleiches Ständchen," "Nachtigall," "Der Schmied," Brahms.

Miss Bullard has a voice of beautiful timbre and was particularly fortunate in her German group. Her quiet, self-possessed stage presence added greatly to the charm of her delivery. Her French group was given effectively, Miss Bullard entering into the spirit of each song. The voices of Miss Wood and Miss Bullard were well blended in their duets, which were handled artistically. This was Miss Wood's final appearance in concert work, as she will leave in June for her home in California, where she will be married. Miss Bullard will continue Miss Wood's teaching work in Boston. Miss Davis's accompaniment work added greatly to the program. E.

NEW HAVEN STRING ORCHESTRA

Ludwig Hess Appears as Soloist with Prof. Troostwyk's Instrumentalists

NEW HAVEN, Conn., April 14.—The New Haven String Orchestra, of which Isidore Troostwyk, of the music department of Yale University, is conductor, gave its sixth annual concert at College Street Hall on Thursday evening, April 10, with Ludwig Hess, the German tenor, as soloist.

The work of this organization was surprisingly good and showed above all the fine training which it has enjoyed under Prof. Troostwyk's guidance. The orchestral numbers were the first movement of Haydn's Symphony No. 13 in G Major, Rubinstein's "Kammenoi Ostrow," Sibelius's "Valse Triste," a Serenade by Drigo and a Hofmann Hungarian Dance, and the Marche de Cortège from Gounod's "Queen of Sheba." In the matters of interpretation, ensemble and intonation the performance was noteworthy.

Mr. Hess won a most cordial reception in Schubert's "Der Lindenbaum" and "Wohin?" Rubinstein's "Der Asra" and "Es blinkt der Thau," and a "Serenade Espagnole" by Bizet, later followed by a group of Schumann and McFadyen and a song, "Maiden with thy lips so rosy," by Erna Troostwyk, wife of the conductor of the evening.

Philip Spooner's Success in Concerts

Philip Spooner, the young American tenor, has been singing in recital this winter with noteworthy success. Mr. Spooner is one of the few young singers who believe in applying themselves to their studies with unswerving devotion and the results which he has obtained are therefore well deserved.

During the past month he appeared in two joint recitals with Maximilian Pilzer, the New York violinist, one at Freehold, N. J., on March 26, and the other at Vineyard, Pa., on April 9. Mr. Spooner's offerings were arias from Lalo's "Le Roi d'Ys" and Verdi's "Rigoletto," and songs including Brahms's "Minnelied," Rubinstein's "Du bist wie eine Blume," Marshall's "I Hear You Calling Me," Molloy's "Dre den China," Clay's "I'll Sing Thee Songs of Araby," Salter's "Come into the Garden, Love" and Frank Bibb's "Break, Break,

Break." His singing was admired by all who heard him in both places as the artistic work of a serious musician and encores were demanded. Frank Bibb acted as accompanist with distinction.

Mr. Spooner has been successfully heard in recital in Pittsburgh, Washington and Boston during the past year.

A MINNEAPOLIS "ELIJAH"

Oberhoffer Orchestra and Soloists as Aides to Philharmonic Club

MINNEAPOLIS, April 12.—An audience which taxed the Auditorium to the utmost capacity, on April 7, greeted the Philharmonic Club's performance of Mendelssohn's oratorio, "Elijah." So great was the demand for seats that hundreds of oratorio lovers were turned away. On every hand there is a strong desire that the Philharmonic Club next season take up its usual series of concerts for without this club Minneapolis has no opportunity to hear the great choral works.

The club sang splendidly throughout. J. Austin Williams had taken charge of the early rehearsals, Emil Oberhoffer conducting the performance and the final rehearsal. The road forces of the Minneapolis Symphony Orchestra assisted. The soloists were Luella Chilson-Ohrman, soprano; Barbara Wait, contralto; Joseph Schenke, tenor, and Arthur Middleton, basso. Master Howard King sang the youth's rôle. Mr. Middleton sang very impressively the rôle of the prophet and all the soloists sang with oratorio spirit and reverence. Chorus was well balanced and the music was sung with dramatic spirit and understanding. Mr. Oberhoffer and the orchestra, accompanied by the soloists, left at the close of the performance for Winnipeg, Canada, where the orchestra will commence its Spring tour. E. B.

Lectures as Advance Agents of Opera Season in Minneapolis

MINNEAPOLIS, April 12.—The coming grand opera season this month by the Chicago Grand Opera Company under the management of Mrs. Frederic Snyder, is awaited with interest, and the local music schools and teachers have been giving illustrated lectures on the various works to be heard, which will include operas new to Minneapolis. Mrs. Agnes Fryberg gave illustrated lectures at the Radisson Hotel last week, which was largely attended. She had the assistance of Ednah Hall, Ethel Adams, Mrs. I. N. Tate, Ruth Anderson, Mrs. James A. Bliss, Mrs. Wilma Anderson-Gilman, Burton Twitchell, Kate Mork, and Alice W. Colwell. Mrs. Gilman, Giuseppe Fabiani and Miss Mork, of the Minneapolis School of Music, gave lecture recitals for the benefit of the pupils of the school. The Northwestern Conservatory has also arranged a series of lecture-recitals to be given by Stanley Avery and Arthur Vogelsang. The operas to be given include "Thais," "The Jewels of the Madonna," "Die Walküre" and "Le Jongleur de Notre Dame." E. B.

Omaha Pianist Returns from Paris to Make Début in Her Home City

OMAHA, NEB., April 11.—Alice Virginia Davis, lately returned from study in Paris, appeared in a piano recital on Tuesday evening, achieving a distinct success. She gave a program which demanded no mean technique, since it included the Schumann Sonata, and both from a technical and an artistic standpoint her work was most pleasing. Miss Davis was assisted by Beulah Dale Turner, soprano, who possesses a well trained voice of agreeable quality, and by Mme. Borglum, who played the accompaniments in her usual musicianly manner. E. L. W.

YSAYE-GODOWSKY RECITAL

President Wilson's Wife Among Those Who Applauded Noted Artists

WASHINGTON, April 14.—Never has Washington enjoyed a more thoroughly artistic recital than the appearance of Ysaye and Godowsky under the local management of Mary A. Cryder on April 11 at the Columbia Theater. The complete union of sympathy and interpretation of the two instrumental masters in the Sonata in A Major, Franck, and the Kreutzer Sonata, Beethoven, held the audience spellbound. Mr. Godowsky also played two Chopin solos, Ballade in G Minor and Andante, Spianato, and Polonaise, op. 22, with that delicacy, brilliancy and power that have stamped him as a wonderful interpreter of Chopin. Mr. Ysaye presented as solos the "Poème" by Chausson and "Havanaise" by Saint-Saëns, with exquisite tone coloring and artistic feeling. Camille Decreus made an excellent accompanist in these last numbers. Among the most enthusiastic in the audience was the box party of Mrs. Wilson.

An enjoyable concert of local artists took place at the Play House on April 9, when Eugenie De Guerin, violinist; Mabel Latimer, soprano, and Mabel Linton, pianist, gave a well-balanced program of instrumental and vocal numbers. Miss Linton sustained the dual rôle of accompanist and soloist, showing herself an artist in both. W. H.

ACCOMPANIST RECOGNIZED

Bridgeport Auditors Emphasize Their Admiration for Spross

BRIDGEPORT, Conn., April 10.—An unusual example of recognition to an accompanist was given in the Wednesday Afternoon Musical Club's concert yesterday, when Charles Gilbert Spross presided at the piano for all the song numbers. Although the club had enrolled four sterling singers, the audience singled out Mr. Spross for a particular expression of approval. One of his most beautiful accompaniments was that for Grace Kerns's pure singing of Sinding's "Sylvain," a call for a repetition being earned by singer and accompanist alike.

Miss Kerns immediately became a favorite, her best work being done in "One Fine Day," from "Madama Butterfly," and Bachelet's "Chère Nuit." Clifford Cairns, the basso, displayed a voice of power and resonance, his enunciation was distinct and his interpretations were highly intelligent. Two encores were added by the basso. A fine sense of poetic values was exhibited by William H. Pagdin, tenor, as well as a thorough technical foundation. Mrs. Alice Moncrieff was a much applauded contralto and she sang Mr. Spross's "Will o' the Wisp" as an encore. W. E. C.

An Afternoon of German Song and Recitations

Anna von Strantz revealed herself as a "disease" of unusual gifts at a dramatic and musical recital April 9 at the Irving Place Theater, New York.

Frau Bertha Christians-Klein, dramatic soprano and Royal Opera singer, sang the prayer from "Tannhäuser" and songs by Brahms, Wolf and Ferdinand Hummel, besides encores. Paul Reimers, the German tenor, added to the enjoyment of the afternoon in songs by Mendelssohn, Schubert and Dalcroze and with an old German folksong as an encore.

Concert Work of Marie Camblos

The closing musical season has found Marianne Camblos a busy young singer. During recent weeks Miss Camblos has appeared at the entertainment given by the Civic Club of Jamaica at Woodhaven, L. I., at a private reception at the residence of Mrs. William R. King, New York, on April 5, where she was so enthusiastically received that she was obliged to respond to four encores and at the opening last week of the Bamberger Auditorium in Newark, an institution which is to follow the lines of the concerts given at the Wanamaker Auditorium in New York.

Change in the Schubert Quartet

A change in the personnel of the Schubert Quartet of New York has again been made, Roy Williams Steele, tenor, replacing Forrest Robert Lamont. The quartet sang on April 8 at Poughkeepsie, N. Y., in the Drum Hill School entertainment course, giving the "Rigoletto" Quartet, the Prayer from "Cavalleria," the "Lucia" Sextet and Tosti's "Goodbye" with great success. Their dates include appearances on April 22 at the Baptist Temple in Brooklyn with the Kathryn Platt Gunn Orchestra and the

Centenary Collegiate Institute course at Hackettstown, N. J., on April 28.

They are already making many bookings for the Fall, numerous re-engagements having been made at places where they have sung this season.

LIKES ALL BUT THE MUSIC

Brussels Amused by Story and Settings of Puccini's "Girl"

BRUSSELS, Belgium, April 12.—"The Girl of the Golden West" has a splendid story for a moving picture show, but it ought to be given without Puccini's music. That seems to be the prevalent impression among the recent first production of Puccini's opera in this city. The opera has filled the theater nightly, but mainly on account of the novelty of the story and stage settings, which amused the Belgians greatly. Some of those who attended had been warned by their friends, it is said, and went with cotton in their ears. It was a new and noisy Puccini that was revealed and his admirers bethought themselves longingly of "Manon Lescaut," "Bohème" and "Butterfly."

Mme. Friche was the Minnie of the new opera and sang it splendidly. She was highly effective dramatically also. It is said that Mme. Friche has signed a three-year contract to appear in opera in America. She is a favorite at the Paris Opéra Comique.

ERNEST SCHELLING DEPARTS

American Pianist Has Ambitious Plans for the Next Two Seasons

Ernest Schelling, eminent American pianist, who sailed Saturday, March 12, on the *Olympic*, will give concerts in twenty-two different countries before returning to the United States for the season of 1914-1915. He will play throughout the British Isles, the Continent and Russia, and will then make a tour of the West Indies, Central and South America. This South American tour, which will be made under the management of Max Rabinoff, will be made possible by the opening of the Panama Canal. Schelling will cover the entire continent, something never done before by any artist from this country or any other.

Now Schelling goes direct to London, where he will open his English season at Queen's Hall on April 22. After touring the English counties he goes to his château, Garongo, on Lake Geneva, Switzerland. As usual, he will this Summer spend some weeks with the Grand Duke Frederick Franz of Mecklenburg-Schwerin, at the ducal "schloss" Wiligrad.

Honest Denver Porter Gets a Mary Garden Kiss

DENVER, April 12.—In alighting from a taxicab after singing *Thais* at the Auditorium last night Mary Garden dropped a valuable brooch and ring, which John Barry, head porter of the hotel at which she is stopping, found on the sidewalk several hours later. Miss Garden was so elated with their recovery that she not only handed the porter a big roll of bills but threw her arms about his neck and gave him a vigorous kiss.



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SAYS GOSPEL HYMNS HAVE TAKEN PLACE OF TRIBAL MELODIES IN INDIAN LIFE

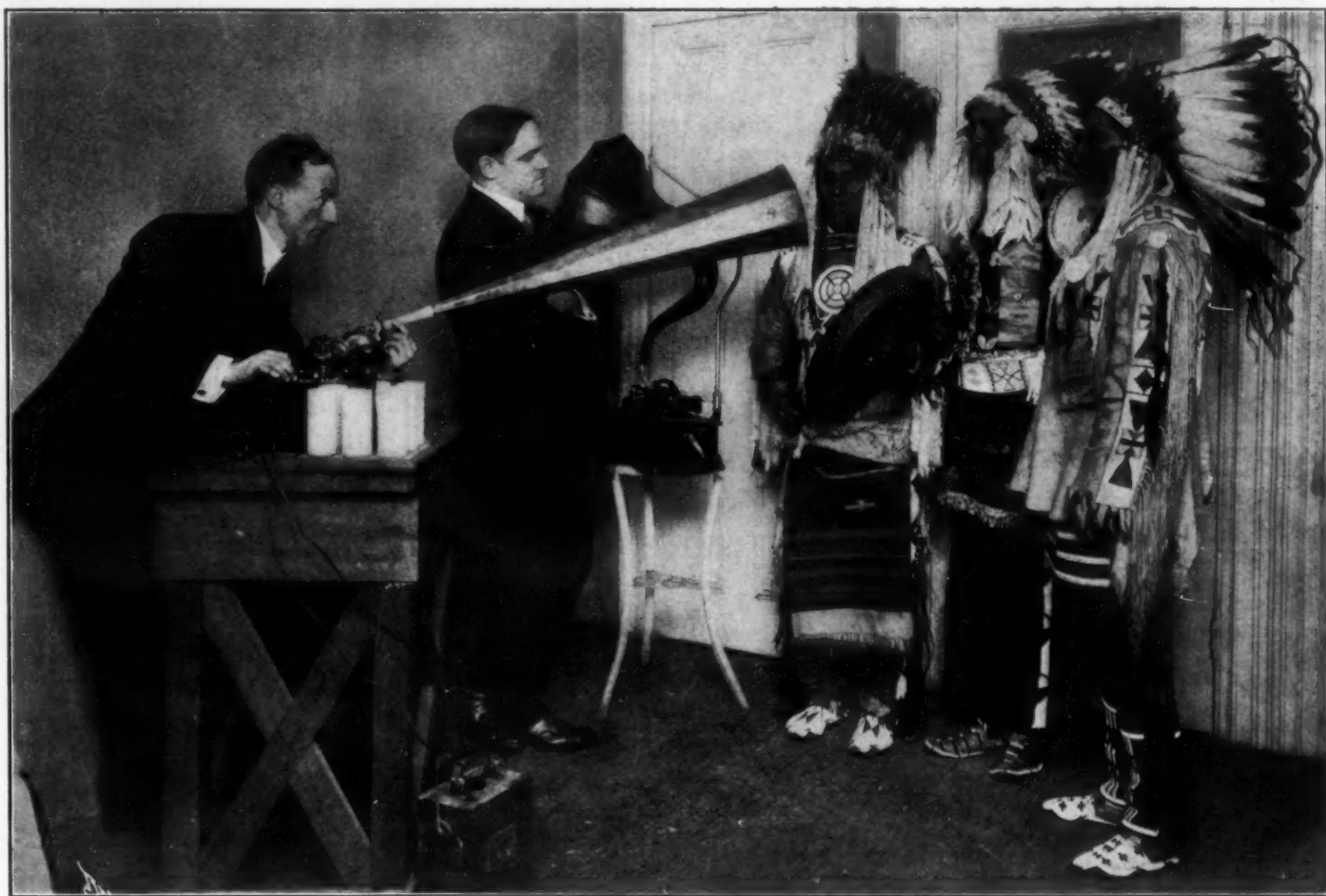
Geoffrey O'Hara, in Governmental Position, Will Attempt to Restore Traditional Songs to Indian Children—To Spend Six Months on Reservations

It appears that the daily newspaper reports have not given the real data during the past week or ten days in regard to the appointment by the United States Government of a young American, Geoffrey O'Hara, for a post under the Bureau of Indian Affairs. The news has been disseminated that Mr. O'Hara is to go West and begin the arduous task of recording by means of a phonograph the melodies of the various tribes.

When such a piece of news once is "started" there is little chance of stopping it and Mr. O'Hara has been almost powerless to contradict it or make clear to the public the work which he is really to enter on in a few days. To a *MUSICAL AMERICA* representative he expressed his desire that it should be known what his work is to be. "It appears," said he, "that I have been misunderstood. There is nothing in the report that I am to go out and record Indian melodies, for that work has been done long since and there are quite enough tunes recorded to serve all purposes for many years to come. What I am to do is to go out to Arizona in the country of the Hopi and Navajo Indians and attempt to create again an interest among the Indian children in the schools in their own songs and dances. These have been dying out, in a sense, owing to a mistaken zeal on the part of the superintendents of the Indian reservations. The result has been that the Indian children have been singing gospel hymns, have begun to forget the traditional songs and dances of their forefathers and are losing whatever there was in the Indian's life that had an esthetic significance. I hope in my capacity, which is officially 'Instructor of Native Indian Music,' to be able to encourage a return to the old tribal melodies and the characteristic dances on the part of the children."

Mr. O'Hara is to spend a period of six months in the West and at the close of that time to make his report to the government. In choosing him Secretary Lane has a young musician of undoubted talent who has put a number of decidedly worthy songs to his credit and whose musical ability is such as a position of this nature would seem to require. Further, Mr. O'Hara has not only worked in the field of composition and appeared on the professional stage as a baritone, but he has had a career which has brought him in contact with "all sorts and conditions of men." This will aid him in his work, for one of the most difficult problems of the individual who is placed to work among the Indians is said to be able to make oneself agreeable to them, in short to mix with them and not make them feel that one is intruding on their life, their customs and their national traditions. Being still a young man, Mr. O'Hara takes to his work with him enthusiasm which cannot fail to aid him in bringing about what he is set to accomplish.

Preparatory to leaving for the West the young musician made a trip to Carlisle a few days ago. There a special concert was given for Acting Commissioner of Indian Affairs F. H. Abbot and him by the band and the quartet. "It was splendid," Mr. O'Hara related, "to hear this organization of sixty pieces play. C. M. Stauffer, the conductor of the band, is doing most praiseworthy work with them and they performed such compositions as Thomas's 'Raymond' Overture surprisingly well.



—Photo by Underwood & Underwood

Making Records of Indian Music—Right to Left: Chiefs Long-Time-Sleep, Big Top and Medicine Owl, of Glacier National Park Reservation; Geoffrey O'Hara, of the U. S. Interior Department; Phonograph Recording Operator

The first cornetist, Robert Bruce, a full-blooded Indian, was further presented as the composer of an excellent 'American March,' a striking composition. There were three or four visitors present and the student-body of some 600. I found in the playing of these Indians a sense of accuracy in their intonation which quite contradicted the frequently heard remark that the Indian's ear is faulty. The male quartet, in which were two real Sioux Indians, sang and afforded further proof of the red man's ability to appreciate our sense of pitch. After the concert I questioned these singers as to whether or not they in-

tuitively felt a harmony for a melody or not. They assured me that they did and this seems to me a very important item.

"The Indians are known to sing songs in two parts, so this is not so extraordinary. But their idea of a harmonic background is, I am sure, something different from ours. There is no doubt in my mind that the Indian has his own harmony, but just what that is no one has yet discovered.

"One of the interesting occurrences at Carlisle while I was there was a young Indian girl's singing of Cadman's 'Far Off I Hear a Lover's Flute,' while in the distance the melody was played on an

oboe, giving a most enchanting effect."

Mr. O'Hara is fully acquainted with what has been done by our musicians in the matter of recording the Indian tunes of the many tribes. The exhaustive work of Natalie Curtis is perhaps the most conspicuous and it has been tested as to its being accurate in detail. While living among the Indians Mr. O'Hara will make it his work to hear their melodies and reproduce them, along with which he will also compare what he hears with what has been written down by those who have worked in the field of Indian folk song for the past decade.

A. W. K.

MME. RIDER-KELSEY AND MR. CUNNINGHAM DELIGHT

Perfection of Ensemble a Feature of Their Appearance with Choral Club in Troy, N. Y.

TROY, N. Y., April 10.—The attraction at Music Hall last evening was doubly stellar. The Choral Club had arranged a joint recital to be given by Mme. Corinne Rider-Kelsey, Troy's favorite concert soprano, and Claude Cunningham, the well-known American baritone. The distinctive feature of the recital was that it contained not only a duo of singers but much fascinating duet singing. The customary duet in concert and often in opera is a more or less impromptu affair, with little or no rehearsal, and the voices generally blend about as well as a militant suffragette and a member of Parliament. Not so last night. Mme. Rider-Kelsey and Mr. Cunningham, accustomed to singing together, made their duets the most interesting numbers of the concert. These excellent singers sang in French, beautiful French, by the way, an arrangement of the Adagio of Beethoven's Sonata "Pathétique," an air from Mozart's "Don Giovanni" two compositions by Sinding and another by Cornelius. Their beautiful voices and rare art combined to produce an exquisite result.

Mme. Rider-Kelsey, in purity of tone, need acknowledge no superior among present-day singers. Only in volume can she be surpassed, and possibly in some of the intricacies of vocal gymnastics belonging to the coloratura soprano, but for pure singing of the highest order Mme. Rider-Kelsey is the prime favorite here. It seemed as if she were singing better last night than ever before, and notwithstanding her frequent appearances here her selections were all new, indicating the extent of her repertoire and the versatility of her art. She gave a generous supply of songs with bewitching charm, excellent vocalization and a clearness of diction that was especially gratifying.

Mr. Cunningham made an excellent impression, it being his first appearance here. His voice is not so heavy—perhaps I ought to say burly—as some baritones who have sung here, and when used lightly on high tones has somewhat the tenor quality. In

short, Cunningham's voice is a real Italian baritone. It is a beautiful and well-trained organ, sustaining charmingly all *pianissimo* phrases and always responsive to an expert art and a sensitive imagination. His last group of songs, in which he mated the music with the poetic content of the English words most intelligently, won the special favor of the audience. "I Had a Flower," by Lawrence Kelly, was invested with exquisite feeling.

The Choral Club, while giving the right of way to the visiting artists, was itself a fine attraction. The "Spring Song," by Pinsuti, was one of its best efforts. The concert closed with an extract from Mendelssohn's "Walpurgis Nacht," Mr. Cunningham taking the solo part with ad-

mirable dignity and ease and the chorus supporting like a victorious army. Allan Lindsay seemed very proud of his musical flock. Mr. Foote's orchestra was buoyant and Miss Winifred Mayhall as pianist for the visiting singers was most successful.

H. W. A.

"Symphony Carnival of Music"

Julius Hopp, organizer of the Wage Earners' Theater Leagues and the Theater Center for Schools, in conjunction with Modest Altschuler's Russian Symphony Orchestra, will give a week's "Symphony Carnival of Music" beginning April 20 and ending April 26 at Carnegie Hall, New York, so as to be within the reach of the wage earners.



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New York, April 19, 1913

GERMAN-ITALIAN MUSICAL WAR.

The time-old musical war between the Fatherland and Sunny Italy has witnessed its latest battle in New York City. As related in *MUSICAL AMERICA*, the newly organized Italian Philharmonic Society of New York attempted to give a concert with an all-Italian orchestra. Finding it impossible to recruit an adequate orchestra from among resident Italian musicians, it employed a number of Germans, whereupon the Black Hand became active, and after a number of scenes worthy of comic opera, the concert was indefinitely postponed.

The attempt to give such a concert at all indicates that Italy is awakening to the fact that a nation does not stand as high as it should in the musical world to-day through the production of a number of successful operas alone, and that it is necessary to compare favorably with other nations in the production of symphonic and other orchestral music. So completely has Italy refrained, apparently, from making any significant endeavor in this direction, that an ordinarily well-informed musician would have to rack his brains to think of any orchestral work representative of modern Italy whatsoever.

Moreover, as Italy's operas of recent years have inclined toward the excessively passionate and even brutal, and have not aimed at the lyrical and dramatical dignity that might be expected nowadays, in view of the achievements of Richard Wagner, Italy has perhaps not done all that it might do even in the operatic field alone to maintain a sufficient national musical dignity. The effort, therefore, to represent the best Italian orchestral music in New York is laudable, even though the conditions for doing so under the plan tried have proved impossible.

It is the old story of personal interest standing in the way of artistic progress. It happens that Germans have carried instrumental performance in New York farther than any other nation. This has been a matter of evolution. It is ridiculous not to use the best means at hand for the production in New York of the music of any nation. If some other nation than Germany is ambitious to outdo the Germans in New York in

this respect, such an ambition must remain an ideal to be realized in the future. Meanwhile, if any nation wishes the best possible musical representation in New York in regard to the performance of its compositions, it will do well to use the best means at hand.

In certain sections of the orchestra, notably the wood-wind, the French have pressed close upon the Germans in New York, and have furnished some of the best orchestral players that America has known. The idea of "all-Italian," "all-American" orchestras, etc., is a chimera. Good music needs the best performers it can find irrespective of nationality.

THE CASE OF MR. SONNECK

From the exalted position of "musical librarian of the Library of Congress," Oscar Sonneck, in a lecture on "Music in America," last week, at a fashionable hotel in New York, denounced, with a few sweeping statements, all musical magazines published in America as nothing more than "advertising vehicles," incidentally he designated all the musical critics as "fools," and branded the Metropolitan Opera House as "a huge incubator of antiques in music. The substance of his remarks will be found elsewhere in this issue of *MUSICAL AMERICA*."

Coming from Oscar Sonneck, the man, such charges would not be worthy of serious consideration for the simple reason that they show a fear in discriminating between the good and the bad. The curse of general denunciation, prompted either by unfamiliarity with detailed truths or dread of being obliged to defend specific charges, is one of the besetting sins of would-be reformers.

Coming from Oscar Sonneck, a paid representative of the United States government, this failure to discriminate between the musical papers conducted on a purely commercial basis and those conducted purely in the interests of their readers, takes on a more serious aspect. This is especially true because Mr. Sonneck knows that what he said is not true of all musical papers. It may be, though, that the years of digging through musty, dusty archives in the musical section of the library of congress, and the large amount of grey matter and nervous energy expended on the useful task of tracing the origin of "Yankee Doodle Dandy" have dulled the memory of the distinguished head of the musical department of the Library of Congress. It may be that he has forgotten that not many years ago the name of Oscar Sonneck did not kindle an intelligent expression of recognition on the faces of the American musical public. Then *MUSICAL AMERICA* took him up—told the world who he really was and incidentally paid him for the opportunity of telling the country what he was trying to do to earn his salary from the government.

Evidently Mr. Sonneck has forgotten.

THE FRENCH OBSESSION.

Frank La Forge hits a large nail squarely on the head in his words in last week's *MUSICAL AMERICA* on the affection of the French idiom by American composers. He calls German music "the back-bone, the very foundation of the art," and with regard to the question in general he says:

"How can an American write like a modern Frenchman?" is what it resolves itself into. The psychology of our nation is so sharply contrasted, our literature so different, our mode of living and our ideas of life, both aesthetic, ethical and sociological, so utterly, so diametrically opposed.

What is happening in America at the present time is very little different from what happens in any nation under the conditions of a lively creative artistic impulse. At such times the young artists, and especially those who do the utmost to exploit themselves publicly, are given to adopting some idiom of art which happens to be particularly fashionable in their time. This is signally the case in America at the present time, and there is altogether too great a number of young composers who ought to know better, thinking they have found the way of artistic salvation by substituting a little color and piquancy for solidity. The work of such men will not live.

Mr. La Forge may not be taking into account the fact that while such pretenders are overflowing the market-place, a few other composers are staying quietly at home and carving out the musical pathways of the nation. It is but a few years now before the names of those American composers who are trying to shift music in toto from a German to a French basis will be supplanted by those of the genuine creators of musical art in America.

One important thing, however, is not to be forgotten. Composition is accomplished by thought as much as by feeling. The composer without a mind will get nowhere, and to have a mind means to think. Any live composer to-day must study French harmony and think about it. It is the composer with an insufficient mind who lets such study be his undoing. Wagner acknowledged that he took progressive ideas bodily from Chopin and Liszt.

PERSONALITIES



Dalmorès and the Wrecked Opera Special.

A good friend of *MUSICAL AMERICA* in Texas sends the accompanying snap-shot showing one of the wrecked cars of the Chicago Opera Company special near El Paso, Texas. The illustration provides ample proof of the narrow escape which the opera singers had when their train left the track. Fortunately not one of Andreas Dippel's company suffered an injury. Charles Dalmorès, the tenor, is shown in the picture coolly making a cigarette to celebrate his escape from injury.

Gaynor—Mrs. Jessie L. Gaynor, the American song composer, who has been passing the Winter in Berlin, has left for a season in South Germany and Italy.

Shattuck—Arthur Shattuck, the American pianist, who passed two months in Egypt, part of the time traveling in a private caravan and camping in the desert, has left for Paris to meet the Norwegian composer, Christian Sinding and wife.

Godowsky—Leopold Godowsky, just finished his tour in America and sailed for Europe on the *Olympic* on the 12th. Mr. Godowsky has arranged with R. E. Johnston to return to America for twenty-two concerts to be given during January and February, 1914.

Urlus—Music lovers at a recent Metropolitan Opera concert were interested in a jewelled "decoration" worn by Jacques Urlus. This was conferred upon the Dutch tenor by his queen, Wilhelmina, at the time of the 1911 Festival in Amsterdam, and it is the insignia of the Order of Orange-Nassau.

Farrar—Geraldine Farrar made her début as a public speaker when she addressed the gathering at the recent benefit for the Actors' Fund of America. Miss Farrar confessed that some day she hoped to realize her ambition to play in a drama wherein the lines were spoken and not sung, adding that she would be pleased to sing for the audience except for certain rules of "Broadway's temple of art," as she called it, which forbade.

Pini-Corsi—Antonio Pini-Corsi, basso buffo of the Metropolitan Opera Company, will make a short tour next Autumn before the regular Metropolitan opera season. He will have a novel program. He and his company will present the opera "Il Maestro di Cappella," and will follow it with several concert numbers. Well-known artists will be associated with Mr. Pini-Corsi in this tour, his first apart from the Metropolitan Opera Company.

Amato—Pasquale Amato, the Metropolitan baritone, whose brother Salvatore recently made a success in baritone rôles in Malta, has two other brothers, both of whom are possessed of voices of operatic calibre, though neither of them has turned them to such account. One, Francesco Amato, is a business man of Rome. The other is a priest. Both, singularly enough, have voices of baritone quality. The success of Salvatore came as a complete surprise to his brother in New York who had never known that Salvatore intended entering upon a professional career.

Hempel—Frieda Hempel is not only an authority on women's dress, but has pronounced ideas on apparel for men. "The clothes that men wear are all wrong," she said in a recent interview. "They should wear colors. They should wear silks and satins, for they cost no more than broadcloth and imported woollens. They should again have hats with plumes and doublets and hose. Men dress now as only low caste servants used to dress, and the most ridiculous part of modern garb is the claw-hammer coat, which is only graceful and attractive when the man that wears it happens to have a graceful physique. That for a man to dress splendidly is effeminate is a sad relic of barbarism."

Zeppilli—Alice Zeppilli, who has shifted her allegiance from the Chicago Opera Company to the Arthur Hammerstein company, now producing "The Geisha" in New York, says she doesn't know whether she really likes light opera singing. She never tried it before and frankly admits she isn't able to speak very clearly in English, which, she says, tickles her throat. "Your English language is so difficult to sing," said Miss Zeppilli, "that it needs lots of practising. I made an important discovery of the hardest line that anyone ever tried to sing who never had sung English before. It is: 'I loved him with the whole of my heart.' And I must sing it at every performance. When I come to it I feel like it is jumping a stone wall."

GODOWSKY'S WRITINGS ON PIANO

Four Volumes of a Monumental Work on Interpretation Completed, with Sauer and Busoni Collaborators - D'Albert Also to Contribute—Godowsky's Chopin Arrangements
By HARRIETTE BROWER

ON the eve of sailing for England, after a very arduous season of concert-giving in America, Leopold Godowsky, in spite of many pressing engagements, found time for a short chat on the pivotal points in piano technique and interpretation.

"The time is too short and crowded," said he, "and my mind too filled with affairs of the moment for me to concentrate sufficiently on the subject to give anything of much value. But I will answer all such questions in another way, very shortly. To be more explicit, a great work on 'Piano-Playing and Interpretation' is soon to appear. It will be published by an art association of St. Louis. I have been working on this for a number of years, having for my collaborators Sauer and Busoni. The aim is to make this work the most complete and perfect one of its kind ever put forth."

"Mr. W. S. B. Mathews of Chicago planned the foundational portion of the work. This was then brought to me. I revised and altered many things, in order that all should be logical and form a complete whole."

"There are to be five volumes in all. Four are completed and will soon be off the press. The fifth volume will have the assistance of two others pianists and teachers, Eugen d'Albert being one of these. Five of us then will prepare this book. It is meant only for artists and for the most serious students of the instrument."

An Exhaustive Work

"Every subject pertaining to piano technique and interpretation will be exhaustively treated in this work. The various editions of the classics will be compared; errors will be pointed out, and the most correct editions indicated. With Chopin, for instance, this will be especially valuable. The subject of interpretation will receive minute care. Difficult passages in Chopin and other composers will be cited, with best methods of playing them, in regard to touch, tone, fingering, phrasing and pedaling."

"I have written numerous chapters of the work myself, even one on the use of the metronome."

"You then approve of the metronome?"

"Certainly, at times and in some cases—not in all. I do not use it, for example, to work up scales, for I never practice

scales myself—never have in my life. It is all right for some to use it in this way, however."

"This fifth volume I speak of will take two years or more to prepare; at least I have two years' work on it."

"We regretted you did not play any of those wonderful arrangements of the



Leopold Godowsky in the Throes of Practice

Chopin études in your American recitals," remarked the interviewer.

Question of Motives

"Ah, true, I did not; that is perhaps because my motives for writing them have been misunderstood. It has been thought I did it for self-aggrandizement and personal display, but this was far from the truth. I have already written forty-three of these études, and there are to be fifty-six; so I have thirteen yet to do. They will all have their place in this work on piano playing; all will then be made clear,

and my reasons for making these arrangements will be set forth in their true light."

"I shall return to America next season, but only for six weeks, beginning in January. In the few days and hours that remain before I sail, there are still some recitals to play, and some records to make; these have been taking all the spare time I could give."

"I play in London, April 19, then return by way of Paris to Vienna, where I must teach through May and June, at the Master School of Music in Vienna, a music school of the highest type, under care of the Government. This school has been closed for six months, but will of course be open when I return, as I am its head."

"The trip across will afford opportunity for a much needed rest?"

'NORMA' AND 'CARMEN' IN OPERA OF MILAN

Neither Revival Very Successful—Verdi Celebration in Venice Closes

Bureau of Musical America,
Via San Maria Fulcorina,
Milan March 28, 1913.

THE public did not flock to "Norma" the other evening as it usually does for a first performance of the season. "Norma" was given last year, and perhaps it was not wise to repeat it at the present time. However, the performance was good. Signora Russ was particularly applauded for the excellence of her style and richness of her voice. Bruetti Garibaldi also won honors in the part of *Adalgisa*, and the tenor, Ferrari-Fontana, husband of Mme. Matzenauer, sang the part of *Polliotte* with dignity and excellent vocal tone and volume. Boston will remember Ferrari-Fontana for his single emergency performance of *Tristan* this season. The basso, De Angelis, was another meritorious artist in the cast, and the orchestra, under Maestro Serafin, was in every way deserving of praise.

"Carmen" has just been revived and received with no great enthusiasm. Signora d'Alvarez had the title rôle. She is an artist of a good school, but seemed cold and conventional in her impersonation of the fiery cigarette girl. There was neither seduction nor irony and cruelty in her *Carmen*. The *José*, Palet, is a sincere, intelligent and refined artist, but the part is a little too strong for his voice. He has fine vocal quality, but did not give us music the vigorous accent it required. The *Escamillo*, Montesanto, has a naturally fine voice, but does not yet employ it with mature art. Villani's beautiful voice was given to an entirely praiseworthy *Micaela*. Serafin did not rise to the occasion with his orchestra, his ideas of interpretation being open to dispute.

The celebration of the Verdi centenary in Venice closed on Easter Sunday with a magnificent performance of the master Manzoni Requiem. The singing of the Russian contralto, Signora Sandra Marina, will long be remembered. Her voice is described as quite phenomenal. Praise was also earned by Signorina Solari, soprano; the tenor, Pertile, and the bass, Bettoni. Conductor Zenoni was the recipient of much applause, as was also Maestro Veneziani.

Following its successful première in Milan, Camussi's "La Dubarry" has been staged at Pisa and has made a remarkable success. There were twelve curtain calls for the composer and all the principal songs were encored. This is the only new Italian opera on the list for the coming Covent Garden season. The tenor, Martelli, has been engaged for its performance there.

In the matter of chamber music in Milan the Nastrucci Quartet has just given a very fine concert of numbers by Beethoven, Brahms, Debussy, Haydn and Cherubini. The success of this concert was the more remarkable because so much of the music played was unfamiliar and also because the audience was representative of the working classes in a substantial part.

The Schumann Trio, George Schumann, pianist; Willy Hess, violinist, and Ugo Dechert, violoncellist, gave Milan a most unusual treat in their program of numbers by Brahms, Saint-Saëns and Beethoven.

A. PONCHIELLI.

Caruso Helps Church Entertainment

Enrico Caruso, tenor, helped make distinctive the entertainment of the New Thought Church Harmony Club in the Hotel St. Regis, New York, April 11. Caruso shared honors on the program with Martha Clodius, soprano, and Mrs. Frances Carter, dramatic reader.

The new president of France, Raymond Poincaré, delivered the funeral oration when Gounod was buried.

THE CONCERT NUISANCE

A London Experience with Women Who Go to Be Heard, Not to Hear

Not long ago I was at a chamber concert given by a famous string quartet, writes "Allemuir" in the *Monthly Musical Record* of London. Beside me sat a couple of ardent music lovers, in front of us sat a couple of ladies with big hats. The ladies were so communicative as to their affairs and those of their acquaintances that I could see the recital was proving of small pleasure to the appreciative couple, to say nothing of myself.

Presently the couple let me into a little secret, which I will tell for the possible benefit of other long-suffering concert-goers. I saw the patient male lover of music writing something in pencil down the margin of his program. It was this: "I am sorry we could not have heard more of your conversation, but the violinist has been inconsiderately making himself heard from time to time. I am sure, however, if you speak a little louder he will understand and give way to you."

Well, he wrote that, and then, passing it to his companion, he whispered: "I would like to drop this into their laps, but I don't quite dare." The companion was, perhaps, not exactly of the militant suffragette type, but she was irritated, and she was determined. "You don't dare?" she said. "Well, I do, then." And in some sudden and inexplicable manner the paper

appeared before the eyes of the loquacious persons in front. They looked wrathfully behind them, only to encounter a row of immobile faces, all eyes raptly regarding the platform. They glared to right and to left of them, with no more satisfactory results. Then they sulked, which had the desired effect.

Berlin Applauds Two Temperamental Beethoven Interpreters

BERLIN, March 28.—Some very temperamental and expressive music was heard in the concert given by Paul Grümmer, cello, and Frederic Lamond, piano, in Klindworth-Scharwenka-Saal yesterday. Two sonatas by Beethoven, D Major, op. 102, No. 2, and G Minor, op. 5, No. 2, and Brahms's F Major Sonata, op. 99, composed the program. As interpreters of Beethoven, these artists must be accorded a high place. All the classic purity and beauty of form and feeling of the great master were expressed in really remarkable manner. The audience tendered very generous applause throughout. F. J. T.

Dresden Composer Coming to the Front

DRESDEN, March 29.—A young composer, Leland A. Cossart, formerly kapellmeister at Magdeburg, is coming to the front as a composer of songs, chamber music and piano works. Mr. Cossart has done some remarkable work this year in Dresden also as an accompanist, his name having figured on nearly every program. A. I.

TWO CECILE AYRES RECITALS

Pianist Charms Smith College Girls in Sympathetic Program

SPRINGFIELD, MASS., April 7.—Two recent Massachusetts recitals of Cecile Ayres proved the mature quality of her pianistic gifts and her musical intelligence. The first of these was given at Westfield, where she overcame with ease all the difficulties of an exacting program in which there was not one unsympathetic note. She presented such contrasting numbers as a Bach Gavotte, a Toccata by Leschetizky, which was repeated, and the G Minor Sonata of Schumann. For a final encore she offered the Chopin A Minor Waltz.

Before the students of Smith College Miss Ayres played the same program on April 4 and the freshness and animation of her interpretations, as well as her technical proficiency, proved an object lesson to young pianists in the audience. W. E. C.

Aronson as a Spiritualistic Medium

[Cable Despatch to New York Sun]
LONDON, April 11.—Rudolph Aronson has made a contract with Johann Strauss for a tour of America with his orchestra.

"How was the grand opera?"
"Most remarkable performance of grand opera I ever saw."
"In what way?"
"The prima donna weighed less than 200 pounds."—*Louisville Courier-Journal*.

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'DELPHIC ORACLES OF BERLIN TRY TO READ THE FUTURE OF OPERA'

Busoni, Strauss, Nikisch and Others Drawn into a Symposium that Developed Few Important Suggestions—Richard Singer Plays a Remarkable Piano Concerto—Oscar Fried Conducts the Ninth Symphony with Philharmonie

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, March 26, 1913.

"WHAT is your opinion of the future of opera?"

This question, advanced by the *Vossische Zeitung* of Berlin, would seem at first sight to be likely to evoke manifold and interesting glimpses into the future. On second consideration, however, it becomes evident that it does not permit of anything like a logical answer, and this view is substantiated by the responses of a number of personages whose position in the art world is well established. As Richard Strauss says, one cannot have the slightest idea of what the future may hold in store.

Ferruccio Busoni looks upon all singing on the operatic stage as something conventional and therefore preventive of realistic effects. A plot worked out on the stage by singing as well as acting persons cannot be considered otherwise than as an unreal action. As natural principles are ignored the idea of the so-called Italian veritism is untenable. Action, accompanied by music and illustrated by singing without words a kind of "singing pantomime," might be possible.

Busoni considers music on the stage logical in moments requiring dances, marches and in the case of all supernatural action. With opera, according to Busoni, two possibilities only are to be considered—treatment of the supernatural and absolute comedy. In the latter the spectator may follow the plot step by step without ever losing sight of the fact that it is merely comedy and not reality that is being acted before his eyes. Just as the artist, if he hopes to stir his audience, must guard against giving way to his own emotions, so the spectator, if he wishes to enjoy a theatrical effect, should never lose sight of the fact that he is witnessing a theatrical picture and not a reality; otherwise his artistic enjoyment may be marred by too much human sympathy. Accepting these doctrines, an advantageous operatic future seems possible. The greatest obstacle to the development of opera will always remain the public. Most spectators demand stirring events on the operatic stage because their own lives in most cases are lacking in everything beyond ordinary episodes.

Richard Strauss admits that he has not the slightest idea regarding the opera of the future. He remarks that possibly the editor of the *Vossische Zeitung* may receive more satisfactory answers from those critics who are able to inform him (Strauss) so minutely about every new work of his, telling him exactly why he didn't do so and so and why he did do so and so.

Dr. Max von Schillings says that he feels absolutely helpless with regard to the question. He thinks it would require the gift of a prophet to say anything about the future, which has often enough put the predictions of the wisest (even those of a Wagner) to shame.

For Arthur Nikisch the music drama of Richard Wagner is the culminating point in the development of opera. Should there be anything beyond that it would signify, according to Nikisch, the coming of a genius of the gods such as is born once only in centuries.

American Basso for New Hamburg Opera

Ralph Lachmund, an American basso, and his wife have been engaged for next season for the new opera in Hamburg.

Director Heinrich Hagin, of the Municipal Opera in Magdeburg, has again leased the Neues Königliches Operntheater (Kroll) for a Summer season of grand opera.

Paisiello's "Barber of Seville," which employs the same libretto as that of Rossini's opera, will be given a first hearing in Berlin at the Kurfürsten Oper on April 17 with Francesco d'Andrade, Ethel Hansa and the baritone, Max Begemann, in the leading parts. Kapellmeister Richard Falk will conduct.

The symphony concert of the Royal Orchestra, at which, as will be remembered, both Richard Kaun and Richard Strauss conducted, was announced last week as being the last. Usually the season's series of symphony concerts is concluded before or with the Easter holidays. This year, however, Easter arrived at such an exceptionally early date that the series had not progressed beyond the second concert before the last.

Stavenshagen Piano Concerto Impressive

At his fourth and last concert of a cycle demonstrating the piano concerto since Liszt, Richard Singer impressed one as being an artist far above the ordinary. His execution and conception of Bernhard Stavenshagen's B Minor Concerto deserve unconditional praise. Exquisitely delicate in the *adagio* and forceful and compelling where it was requisite, he played this glorious—at times decidedly modern—concerto with a masterful spirit and artistic abandon. The writer heard Stavenshagen's concerto for the first time and has not often been carried away to such an extent by the first hearing of any work. Here there is form, melodic inventiveness and a scintillating orchestration that would gladden the heart of the most exacting or the most ultra-modern. Stavenshagen himself conducted and did it superbly.

This morning the International Music Pedagogical Congress was opened in the building of the Reichstag. The attendance could not have been better. However, for my taste, entirely too much time was taken up by the welcoming addresses. A resolution was adopted urging the government to exercise a more rigid control over the training of private music teachers and directors of conservatories.

Many Americans were conspicuous in the audience that attended the concert of Eleanor Hazzard Peacock this evening. Accompanied by the ever-reliable Fritz Lindemann, Mrs. Peacock interpreted a decidedly heterogeneous program with a distinctly personal note. This woman un-

questionably has artistic temperament and individuality. Possibly, she slightly exaggerates at times, but her intentions are undoubtedly governed always by the laws of true art. Add to this superb vocal material—a soprano of the dramatic type—treated in the main with taste and understanding, and her success on the concert platform is readily comprehensible. In Lully's aria from "Amadis," "Bois épais," a more careful regard for the enunciation of the French might have been desirable, while in the group of Schubert, Brahms and Wolf songs the artist was at times inclined to give way to her artistic impetuosity at the expense of intonation. However, her pronounced artistic conceptions, combined with her vocal accomplishments, place Mrs. Peacock far above the average of concert singers. Her success with the public was indisputable.

Oscar Fried's Beethoven Evening

BERLIN, March 28.—In the Philharmonie last night Oscar Fried, with the assistance of the augmented Philharmonic Orchestra, concluded his Winter's series of symphony concerts with a Beethoven evening, "Meeresstille und glückliche Fahrt," the C Major Piano Concerto and the incomparable Ninth Symphony. Before a house packed to the last bit of standing room Herr Fried gave a spirited reading of the program and one that was effective in details. It seems to me that with Fried's musical ability he could very well refrain from employing the frantic gestures he is inclined to indulge in. He attains his effects, but concentrates his energies altogether too much on rendering this or the other phrase effective, with the result that the general clarification is all too likely to be impaired. In his interpretation of the Ninth Symphony, for instance, there is too much emphasis on individual details. Excessive contrasts are produced, and there is too little clarity in the general outline. It must, however, be admitted that Fried, as but few others, has a talent for extracting the beauties of the score and presenting them most vividly.

The Bruno Kittel's chorus, displaying all the vocal splendor and artistic finish for which it is noted, might have been given a closer relationship with the orchestra. The quartet, consisting of Eva Lessmann, Maria Freund, Dr. Karl Ludwig Lauenstein and Arthur Van Eweyk, was not led with the infallible precision as, for instance, under Weingartner. Arthur Van Eweyk, bass, and Eva Lessmann, soprano, alone were satisfactory. The former, however, did not seem vocally as well disposed as upon other occasions, although he always proves himself a reliable and artistic interpreter of this part, and Miss Lessmann allowed herself to be led into several musical inexactitudes.

With the conclusion of the concert the applause that set in assumed the character of a demonstration. The Concert-Director Emil Gutmann had issued an appeal to the public to found a concert organization through which a continuance of the so-called Fried concerts might be assured. There seemed to be danger that these artistic and uplifting concerts might have to be discontinued for financial reasons, but, judging by the consistency with which a large part of the audience remained in the hall and frantically applauded, this fear seems to have been unfounded.

A Banquet to Puccini

Last night a Puccini banquet was given in honor of the Italian maestro in the Hotel Bristol. Resident composers of Berlin were conspicuously absent. The banquet had been arranged by Mr. Muetter, the director of the Choralion Company, in the name of Tito Ricordi, the head of the Ricordi House of Milan. Cavaliero Cosetti, the artistic adviser of the Ricordis, acted as interpreter for the celebrated but very modest maestro.

O. P. JACOB.

ABORNS TURN TO "LUCIA"

Edith Helena's Coloratura Work Finds Favor with Brooklyn Audience

Florida Italian opera was the domain invaded by the Aborn English Grand Opera Company in the second half of its opening week at the Brooklyn Academy of Music, "Lucia" being sung on April 10, 11 and 12. Edith Helena returned to find a warm welcome awaiting her, and she gave complete satisfaction in the title rôle, her coloratura work being astonishingly brilliant and unfaltering. Not so satisfactory was Domenico Russo, who alternated with Salvatore Sciarretti as *Lord Edgar*. Thomas Hardie again demonstrated his vocal and dramatic ability as *Sir Henry Ashton*, while Arthur Green, George Shields, Hattie Belle Ladd and John Mercer were more than acceptable in their various rôles.

Repetitions were demanded of the "Sextet" and the harp solo of Stella Valenza. Carlo Nicosia had his orchestral forces in firm command and the work of the chorus showed an improvement in cohesion of attack.

The next congress of the International Music Society will be held in Paris at the end of May, 1914.

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YOUNG SINGERS WIN AN EDUCATION IN EUROPE

Walsh-Gugler Recital Success Prompts Prominent Women to Aid Them in Gaining Further Training

Testimony to the fact that New York's music-lovers delight in recognizing promising talent in a practical way was provided in the recital of Ethel Walsh, soprano, and Gertrude Gugler, contralto, at Æolian Hall, on April 6. Several prominent New York women became interested in these two young singers, believed that a brilliant ca-



Ethel Walsh and Gertrude Gugler

reer is in store for them, and took material steps toward hastening this career by arranging for their appearance in the city's new concert hall. So successful was the recital and so emphatic the praise of the 900 hearers that the sponsors of the young women are to send them abroad for further study.

One of the young singers, Miss Walsh, achieved a successful debut in spite of an illness which made it doubtful until the last minute as to whether she would be able to appear. To provide for this contingency a child violinist was pressed into service, Robert Spokany, a talented pupil of Max Jacobs. As Miss Walsh heroically overcame her indisposition the audience had the advantage of hearing a more amplified program than that originally outlined.

A bit of byplay, not called for in the program, was afforded the auditors in the final number, the "Flower Duet," from "Madama Butterfly," in which Miss Walsh's aigrette insisted upon tickling the ear of Miss Gugler, much to that young woman's amusement, as well as that of the audience.

Instinctive gifts as an interpreter of Irish songs were evidenced by Miss Walsh as she gave a charmingly artistic presentation of such numbers as Molloy's "Kerry Dance." She also demonstrated how effectively "I Hear You Calling Me" can be adjusted to a woman's voice, as she made this Marshall song deeply stirring. Her dramatic gifts were shown in "O Don Fatale," from "Don Carlos," while she gave an impressive delivery of Cadman's Indian song, "The Moon Drops Low." Lieder singing of a mature standard of excellence was heard from Miss Gugler, her Liszt "Lorelei" being presented with surprising artistry. She displayed a mellow tone, extended range and clear enunciation. The young sisters are pupils of Mme. Emma Dambmann. The accompaniments were supplied ably by Louise Lieberman.

Musical at Mrs. Hammond's Home

At the home of Mrs. John Hays Hammond, in East Ninety-first street, New York, a concert was given for the benefit of the "Art Workers' Club for Women" on

Monday afternoon, April 7. The artists were Ernest Schelling, pianist; Francis Rogers, baritone; Mrs. Henry Ray Dennis, contralto, and Bruno Huhn, accompanist. Mr. Schelling played a Chopin group admirably. Mr. Rogers sang songs of Bourgaunt-Ducoudray, Moussorgsky, Debussy, Sinding, Lie, Rubinstein and two Irish melodies and was applauded to the echo. Mrs. Dennis's offerings were songs by Schubert, Schumann, Hildach, Hahn, Hue, Ronald and Daniels.

Mr. Huhn's accompaniments were in his usual admirable style.

GANZ IN ST. LOUIS BENEFIT

President's Daughter at Recital for Goucher College—Local Concerts

St. Louis, April 12.—After an absence of several years Rudolph Ganz, the famous Swiss pianist made an appearance last Saturday night at the Odeon. It was for the benefit of the local alumnae of Goucher College, of Baltimore, and the occasion was honored by the presence of Jessie Woodrow Wilson, daughter of the President. Before a very large audience Mr. Ganz exhibited his rare skill and the long and difficult program was executed in masterful manner. His audience was thoroughly interested every minute of the time. His performance of a Liszt group was a feature. The pianist's own composition, "In May" and "Peasant Dance," met with much favor. He was very courteous with encores, among which he gave the familiar Liszt "Liebestraum."

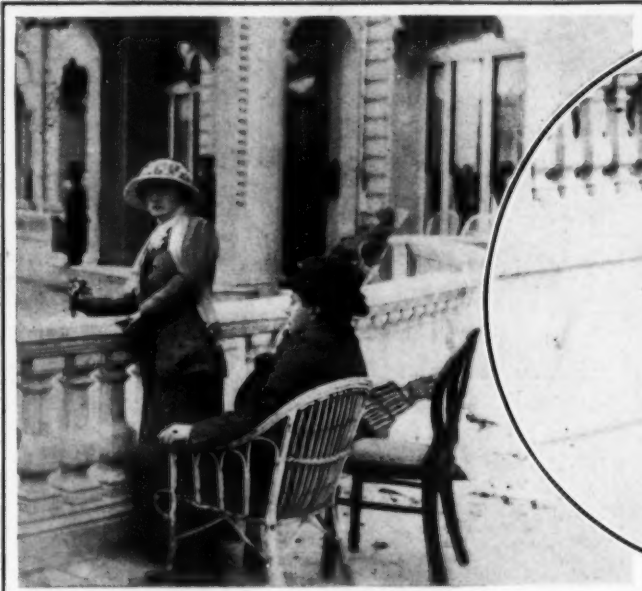
Two recitals of importance took place this week, the first, on Wednesday night, by George Sheffield, tenor, and Harrison Williams, pianist, being perhaps the most artistic and delightful concert of its kind that has been held in St. Louis this winter. Both artists performed their respective numbers with extreme ease and finesse and it was a thoroughly appreciated program, although the audience was not as large as it should have been for such an offering. Mr. Williams's work was thorough and his technic clean cut. He was at his best in the Debussy interpretations, which were extremely well liked by the audience. Mr. Sheffield was never in better voice, and he sang several encores. He has a most sympathetic lyric voice and his interpretations of French, German and English songs were admirable.

One of the recent "farewell recitals" was that at the Wednesday Club Auditorium on Wednesday evening last, when a delightful program was presented by Andrew Duncan, tenor, assisted by Mrs. Charles Cummings Collins, soprano; Ellis Levy, violinist; Marie Adkins, danseuse, and Rodney Saylor at the piano. H. W. C.

Florence Hinkle with Apollos in Final Minneapolis Concert

MINNEAPOLIS, MINN., April 12.—The Apollo Club gave its final concert on Tuesday evening before a large audience. H. S. Woodruff, the conductor, had arranged a program which included some of the club's most popular numbers as well as some novelties, and the club sang with the vigor and spirit, as well as a due regard for artistic shading so characteristic of this club. The soloists from the ranks of the club were Spencer Williams, baritone, and Owen T. Morris, tenor. Florence Hinkle, soprano, was the soloist, singing a variety of songs very charmingly. Miss Hinkle is a favorite with the club's audiences and she was given a warm reception. Mr. Woodruff was the able accompanist for the singer. Dr. Rhys-Herbert accompanied the club numbers. E. B.

MAGGIE TEYTE SEES "THE BATTLE OF FLOWERS"



Maggie Teyte and Her Husband at Cannes—On the Left, Miss Teyte Out for an Afternoon Stroll, and on the Right, Miss Teyte and Dr. Plumon, Her Husband, Viewing the "Battle of Flowers" at Cannes

MAGGIE TEYTE, the English prima donna, who recently completed a successful second season in opera and concert in America, has not ceased her musical activities. On her arrival in Europe she was compelled to rush to the Riviera, where she has given ten concerts with unqualified success. In spite of the number of her engagements she has found some time for recreation which her strenuous American tour made necessary and was an interested onlooker and participant at the "battle of flowers" at Cannes. Her concerts in many

of these resorts were attended by such notables as the Duchess of Westminster, Baron von Sturm-Liersdorf, Mrs. Cornwallis West, the Princess of Pless, and others.

At the Cannes Golf Club, Miss Teyte won the second prize of the ladies' handicap tournament with a handicap of 10. From the Riviera, Miss Teyte and Dr. Plumon will tour Italy and Switzerland and will then go to Paris and London for a number of recitals and concerts before returning to America for a third season in concert and opera.

SONGS OF BALKAN WAR ZONE

Musical Art Pupils Profit by Recital of Messrs. Savine and Krehbiel

Travelogues being the order of the day, this form of entertainment was presented musically in a most timely manner by the Institute of Musical Art, New York, in offering its students on April 12 a recital of Balkan folk songs, war songs and art songs by Alexander Savine, the Serbian tenor, with an introduction and explanatory remarks on the songs by Henry E. Krehbiel.

Mr. Krehbiel described his duties as those of a "showman," in that he wanted to "show off" these songs of the various Balkan states. The lecturer drew a distinction between folk songs and popular songs, in that the former were not made or created, but "just grew," like *Topsy*. He explained that such numbers as "Ich weiss nicht was soll es bedeuten" and the Stephen C. Foster Southern melodies are not actual folk songs, but art songs in imitation of folk songs. Disclaiming any intention of abusing fellow-musicians, he declared that "our composers who work along national lines are not scientific folklorists, which they should be."

Valuable commentary was made on each song by the lecturer, and Mr. Savine added some data as to the vowels and consonants of the various tongues, besides furnishing his own accompaniments in a musicianly manner. The tenor expressed a dislike for the vowels of the modern Greek, and he amused the voice students by remarking that if they sing two of these Greek songs,

"after that they will go with a sore throat home."

Personal interest was found in Mr. Savine's own song, "Jadna majka," from the opera "Nemanja," which displayed his excellent vocal resources, and the art song, "Myriano," by the tenor's early teacher, Stevan Mokranjatz. Other numbers which were both instructive and entertaining were the following: "Sunce zarko," a Serbian melody on which Tchaikowsky founded his "Marche Slav"; "Bi me majko," in which the Macedonian lad made the request, "Beat me, mother," because a new waistcoat had been purchased for him; the Bulgarian "Choumi Maritza," which, like the "Marseillaise" and the "Rakoczy March," makes the hearer "want to go out and fight somebody," and "A Song of Sorrow," delivered by hired mourners at a Turkish "wake." K. S. C.

Flonzaley Quartet Closes Pittsburgh Art Society Concert Series

PITTSBURGH, PA., April 14.—The closing concert of the season was given last Friday night by the Art Society when this organization which has given the best series of entertainments in its history, presented the Flonzaley Quartet as the closing attraction. It was the fourth time that this quartet has appeared before the members of the society at Carnegie Music Hall. The program was a splendid one. The opening offering was the Beethoven Quartet in C Minor, played in a polished manner and with a perfect blending of tone. The program closed with the presentation of the Tchaikowsky Quartet in D Major, op. 11, and proved a fascinating number. E. C. S.



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FIRST STEPS IN MUSIC TRAINING

Why Are Most Elementary Teachers Incompetent and Most Competent Teachers Unwilling to Impart the First Principles?—Singing the Starting Point—Importance of Working in Classes

By ARTHUR de GUICHARD

ELEMENTARY instruction in music is the most important consideration in the whole field of a musical education, for upon the adoption of a right or wrong course and upon the choice of a suitable teacher depend all the pupil's chances of success. It is a very curious thing, this question of elementary instruction. Among the host of teachers of music, disseminated through our population of 90,000,000 people, the great majority are engaged in giving elementary lessons without being specially qualified to teach, either by knowledge or training, and the very small minority of competent and really admirable teachers will not give elementary lessons.

To the pupils themselves and to their parents, first of all, must be attributed the very serious fault of refusing to get the best instructor obtainable for a child's first steps in learning music. They proclaim aloud to their friends and acquaintances: "There is no need to get a high-priced teacher for the first year or two. Anyone can teach the elements. When Mary is more advanced it will be time enough; she can then take good finishing lessons." As a general thing, it is then too late; the pupil was finished in the beginning!

Nearly all first-class teachers refuse to give these elementary lessons. Why? Is it that they do not care for the so-called "drudgery"? Or do they fail to see any renown to be gained by them, in comparison with the reputation to be acquired by "bringing out" a new performer? Of course, it may be the fact that they cannot take beginners, for the very simple reason that none is found to be willing to do the wise and, in the long run, the most economical thing by paying them their high fee for elementary instruction. The last reason is not the chief one. The real, underlying explanation is the first-class teacher's aversion to the work. He is wrong, for he forgets that the best and noblest part of the teacher's privilege is to impart the right kind of knowledge and practice, to give the right trend to the beginner's mind and to educate (to lead out and forward) the aspirant's musical gifts in the right direction; to make such a solid foundation that, if the superstructure be some day blown away, at least the base will be sound and whole to receive another formation—in- stead of *vice versa*.

Singing the Starting Point

Without doubt, the starting point in a musical education should be singing; not the art of singing with a view to becoming an operatic star (nothing less!), but just ordinary, plain singing. An ignorant being (finding himself in the position of primitive man when the latter had not yet made science spring forth from his brain) is obliged to run through in a few years the same road that a whole line of his ancestors took several centuries to acquire. A pupil, under the master's direction, goes through evolutions in the same manner as humanity, only more rapidly, and this rapidity is rendered possible by the fact that (without mentioning hereditarily acquired tendencies) he is accompanied in the thousand and one turns of this maze by a clever, safe guide who possesses the secret of the maze. Let us apply that law to the present case. The first musical manifestation was rhythm: dancing. The second was song: folk-song. A long time afterwards came instruments, first of all to accompany singing, and then, for their own proper productions.

Therefore the very first thing to give to children is rhythmic principles. These may

be reached by way of amusement. Watch their games tactfully, and try to have them played in time. If the youngsters play at clapping their hands together, or if they improvise an amateur orchestra with tin pots and spoons, let them learn to mark a rhythm. Children love noise, and we are often wrong to object to it; noise is movement, life and health. Therefore, organize the noise and regulate its movement, because movement is not good unless it is regulated. The heart, for example, acts well only when it beats in time.

Then the child will be taught to sing, for it has acquired rhythm. The music to be sung will be, of course, popular folk-songs of every country, nursery rhymes, round games that go with traditional tunes, all simple and in good taste; for nearly all these folk-songs are good specimens of pure melody, correctly constructed. The next thing that is usually done is to put the child on the stool at the piano to try and make him play. This, in my opinion, is a very great mistake.

The Wrong Way

The customary course is to sit the pupil at the instrument and to tell him: "This note, just below the two black notes, is C; the one you see just below the three black ones is F; and so on all over the piano: C, F, C, F, etc. Now look at the music before you: the note on that little line, just below the five lines, is also C, the same C that is below the two black notes; and the note in that first space of the five lines is the F that is below the three black notes. Can the pupil learn anything in this way?"

What is music primarily? Sound. Well, having taught him rhythm, we must teach him sound; and not until he has learned to distinguish and to discriminate between sounds should he be permitted to attempt a lesson at the piano. Sing to him the notes of the scale; make him familiar with the sounds of *do-mi-sol-do, do-sol-mi-do; la-do-mi-la, la-mi-do-la*; the scale and so forth. When you are quite sure that the pupil can understand, distinguish and reproduce these elements; then you may introduce him to the instrument and to printed notes. But it must be done with great care and tact, a little at a time, and in such a manner that none of it will ever have to be gone over again. It is a very easy matter, provided the teacher studies the pupil's mental make-up, and studies also how to pass his knowledge into the pupil's mind; that is the whole thing.

Sight-reading

But there is one other important subject to be acquired, even before taking regular piano lessons, and that is Solfeggio, or the capability of reading music at sight. This should be studied concurrently with the singing of simple airs mentioned. Instead of saying it "should be studied" I would like to say "it should be imbibed;" for, when properly taught to one with a musical ear and ordinary intelligence, sight-reading is one of the easiest subjects to learn. But it is learned best and most quickly in class, for many self-evident reasons: the example of others, the emulation engendered, the correction of faults of time and intonation by the greater volume of sound, the contagious influence of music all around, to say nothing of the musical atmosphere that is sure to be created by the enthusiasm of the class singing.

It may be objected that many children cannot sing. My experience shows me that out of one hundred taken at random, at least eighty will be found who can attack correctly a note that is sung for them, and that without any previous preparation. Of

the remaining twenty, about half will succeed eventually in imitating the note. Out of the other ten we may find nine who, in spite of all their efforts and the teacher's assistance, cannot sing in tune or even reproduce the correct pitch of a note. In their case there can be no doubt about the verdict to be rendered by a conscientious musician. They must not waste their time with the study of music, for it would be folly to think of making musicians of them. The one remaining may have some throat trouble which needs treatment, but, while he may not sing, he has a correct appreciation of pitch; he might join the class as an auditor.

There is no doubt whatever about the matter. It is most advantageous for a music student, in perspective, to learn to sing (rhythm, pitch, tune, time, music-reading—not the Art of Singing) before making any endeavor to study any kind of instrumental music. It may safely be said, that it is the only way to make, not merely an instrumentalist of any kind, but, what is much better and higher, a musician.

Instinct of Imitation

By insisting upon actual singing before attempting to play any instrument, it may be seen that the most important step to begin with is to *train the ear*, for we cannot hope to train the eye to the perception of a musical sound until the ear has been trained to the sound itself. This elementary singing will, at first, depend entirely upon the instinct of imitation of the human voice. The child's ear must be struck by a sound, as nearly as possible of the same timbre and pitch as the one he is to sing. Many are unable, even among adults, to attack without hesitation a note given on the piano, whereas the same note emitted by the voice could be imitated immediately. Children should be taught to sing by women in preference to men, in order that they may obtain an exact idea about pitch, without having to transpose the sound of the man's voice an octave higher to get the pitch that they will sing. There are many tenors who believe that they are singing higher than sopranos, in the case of a tenor who can sing a high B flat, while the soprano only goes to G, whereas we know that the soprano in this case sings really a sixth higher, because the adult male voice

is an octave lower than the voice of a child or a woman.

A way to obtain the best results in class singing for children is the following. Form one group of those with weak or uncertain voices, and another group of good, true voices. Then sandwich in the weak with the strong, so that each uncertain voice has a solid support on either side; in this way the progress of the weak and shaky voices is most remarkable in attack, in strength and in purity of intonation. Still more, the class carried on in this way, always in moderation, forcing nothing, becomes an excellent training place for the development of the vocal organs. Also, a strong wave of musical enthusiasm quickly gains the whole class, with corresponding continued success.

All Music Collective

Besides, a moment's reflection will show us that music really exists only collectively. All our music means an ensemble of two or more performers: a singer and an accompanist, two singers, two players, and so forth. If often happens that a solo instrumentalist, whose training has been neglected in this respect, is frequently at a loss when called upon to take part with another and, for want of the ensemble habit, is unable to do justice to his musical powers. The feeling of rhythm in concert with other performers must be learned very young, or it will be extremely difficult to gain. Many examples of the truth of this have come to my observation. A part may be given to a pianist to learn, one who is not broken in to ensemble playing, he will learn to play it quite correctly alone, but directly he attempts to play his part with other instruments, he is quite lost—sometimes before and sometimes behind the others, never with them. So the first elements of music should be learned collectively, in class: First by rhythm, then by ear, then by voice, then by eye, in the practice of sight-reading, progressively and always in class.

If steps be taken to insure the elementary training of rhythm, ear, voice and eye, by a thoroughly competent and experienced teacher, who is not above taking elementary pupils, a very solid and durable foundation will be acquired, one which will enable a superstructure to be raised befitting an accomplished musician.

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Germans Making Ready for Great Wagner Festival

United Singing Societies to Observe the Centennial with Huge Choral Concert—Fifteen Hundred Singers to Participate—More Musical Societies in New York's German Colony than in That of Any Other Nationality

By IVAN NARODNY

WE Americans may dispute the applicability of the famous German patriotic song, "Deutschland, Deutschland, über alles, über alles in der Welt," as to every conceivable matter, but when it comes to the love of music we must admit that they are absolutely right. The various German musical societies in New York outnumber those of all other nationalities. I have been able to learn of nearly forty of them in this city alone, but I am sure there are many more. Last Sunday there were four very interesting German musical affairs in New York, of which I was able to attend two.

The concert of the Liederkrantz, conducted by Arthur Claussen, the distinguished and able leader of this best of German musical organizations in New York, proved one of the most remarkable musical entertainments of the season, so far as brilliancy and technic were concerned. But the great Wagner Festival, to be given by the United German Singing Societies on Sunday, April 27, at the Hippodrome, is expected to be the one great climax of the season.

The concert of the Liederkrantz made a most favorable impression upon me and proved that the Germans are well in the lead in the New York musical situation. The audience was appreciative throughout. But, strange to say, cosmopolitan as New York is in its spirit generally, when I come in touch with the various foreign colonies, I usually feel a strong atmosphere of provincialism which I cannot explain psychologically. This was very evident in the Liederkrantz concert and it has been the same among the Russians, French and the rest.

The chorus of the Liederkrantz will give a performance on April 20 at Carnegie Hall singing mostly Wagner compositions. April 26 will be the social evening of the society and May 13 will be the election day of the committee members.

To close the Winter season, the Mozart Society gave a concert and theatrical evening at Mozart Hall the same day as the Liederkrantz. The first part of the program was devoted exclusively to chorus songs. Most enthusiastically received were "Phyllis und die Mutter," a folksong, and "Matrosenlied," by Wagner. But just as well sung were "Die Rosenfrühling," Jüngst, and "Der Spielman," Ulrich. The second part of the program was devoted to a musical comedy, "Im dritten Stock," which impressed me less.

Then there was a notable concert by the



A Group from United German Singing Societies of New York Photographed in Central Park

Eichenkrantz at Terrace Garden at which I. Albeke acted as conductor of the male chorus and Robert Kramer of the female chorus. This proved an interesting event. The male chorus sang well in "Maienacht," by Seilent; "Waldkönig," Wilke, and "Altniederländisches Lied," Kraemser.

A complete surprise to the audience was the part performed by the female chorus. It started with "Frühlingszeit," by Schultze, stormily received, and ended with "Abschied vom Wald," by Kramer. I was told that it is only a year ago since Mr. Kramer organized the *Damenchor*. He has achieved much in such a short time. Mr. Gotsch performed brilliantly as 'cello soloist and Frieda Haffner and Mr. Salzinger were the soloists in the vocal part. The climax of the concert was the performance of "Undine," for mixed chorus, solos and orchestra. It sounded highly impressive and full of vigor.

There are signs of great activity among most of the German singing societies for the Spring festivals. Every organization is ambitious to outdo the other. Thus the Arion is preparing a big concert for April 20, and Conductor Trunk is now busy with rehearsals. Then there is the Beethoven Männerchor, an important organization, as well as the Urania Quartet Club and half a dozen other German singing societies, every one working seriously on its pro-

gram. But the festival of the United German Singing Societies will leave the rest in the shadow for the present.

"The festival, to be given on April 27 at the Hippodrome, is to celebrate the Wagner centennial," explained Charles O. Korth, its manager. "It is not merely a German affair, but is meant for all who honor the genius of this greatest of our composers. The chorus will be made up from thirty German singing societies. There will be 1,300 to 1,500 singers on the stage. The program will be exclusively of Wagner's works. Besides the chorus there will be an orchestra and Mme. Schumann-Heink will be the soloist.

"The United German Singing Societies of New York were organized in 1850. Since

that time they have given not less than a dozen big German song festivals. They have participated in almost every public affair of this city, as, for instance, the Hudson-Fulton celebration, dedication of General Franz Siegel's monument on Riverside Drive, etc." Herman Ridder, the editor of *Staats-Zeitung*, is chairman of the festival committee and its leading spirit. He deserves much gratitude from all the German colony for his sincere enthusiasm in behalf of the music of his countrymen. A man of practical experience and influence, he has remained a true German idealist, and there is no daily paper in New York, or practically in the entire country, which has devoted so much space to music generally as the *Staats-Zeitung*.

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VIENNA RIOT OVER SCHOENBERG

Opposition to Music of Two of Composer-Conductor's Disciples
Degenerates into Violence—Other Concerts of a Different Sort—
Julius Steiner's Song Recital

VIENNA, April 2.—Even as the quiet old nooks of the town are everywhere being replaced by unromantic modern buildings planned for business, so the denizens of Vienna, famous for their kindliness, their slowness to excitement, in one untranslatable word, their "Gemüthlichkeit," are rapidly developing into likenesses of their faster-living contemporaries in other large cities. Only thus can be explained the loud demonstrations that have of late taken place in houses hallowed by musical traditions, the disturbance in the Hofoper some weeks ago, of which I spoke in a former letter and the hapless victim of which has but lately partially recovered from the shock to her nervous system, and the veritable riot that took place in the large Musikvereins Hall last Monday on the occasion of a concert arranged by the Vienna "Academic Union for Literature and Music," at which Arnold Schönberg officiated as conductor.

Here it happened for the first time in the chronicles of the city that a cultured audience actually came to blows, that one among them received a box on the ear from the platform. It is certainly regrettable that differences of opinion on art matters should be adjusted by violence, and if it is the privilege of impulsive youth to champion disputed innovations valiantly the combat was not to degenerate into a fight. The cause of the disturbance was not the Schönberg number on the program, a chamber-symphony already heard in Vienna, but was called forth by works of his pupils, Anton Webern and Alban Berg. During the very first number, six orchestral pieces by Webern, the audience became restless. Laughter and jeers were met by energetic applause on the part of the Schönberg adherents.

Peace reigned during the performance of the Schönberg symphony, but almost directly after the beginning of the following number, "Two Orchestral Songs by Alban Berg to Words on Souvenir Cards by Peter Altenberg," demonstrative protests forced Schönberg to discontinue. Turning to the audience he requested those who would not be silent to quit the hall, rapped on his desk and began anew, but the noise and laughter grew even louder, and once more facing the audience he exclaimed: "If I am interrupted again I shall have the disturbers removed by violence." The work was thereupon with difficulty conducted to a close, after which such a tumult ensued, such bandying back and forth of scurrilous epithets, those in the rear pressing forward and those in front striving toward the rear; in short, such evident impossibility of progress of the concert as to cause the musicians—the orchestra of the Concertverein—to rise in a body and leave the platform. The last number of the program was to have been the "Kindertotenlieder," by Gustav Mahler, for which some now clamored. Others again protested the work must not be profaned by performance in such company. Amid continued noise the hall finally slowly emptied, but the excitement was transplanted to the street and the neighboring restaurants, where it lasted up to a late hour. Four particularly demonstrative persons had their names taken by the police—a practicing physician, a lawyer, an engineer and a student.

Calm After the Storm

On the following evening the same hall with the same orchestra was the scene of a concert of a diametrically opposite nature, an aristocratic charity affair, at which a brilliant audience of as large proportions as the hall could possibly hold rapturously applauded such favorite artists as Selma Kurtz, the Harrison sisters, May and Beatrice, and Alfred Grünfeld, the popular Viennese pianist, whose performance of the last number of the evening, the Wagner-Brassin "Feuerzauber," conjured up a veritable full orchestra from the keyboard and was followed by cheers of approval. Frau Kurtz sang in her inimitable coloratura the great aria from Bellini's "Puritani" and, as a matter of course, had to concede several encores, among them Mozart's charming lullaby which must have aroused envy of the singer's baby in all present. The Harrison sisters reaped hearty applause for their finished interpretation of Brahms's

Concerto, for violin and violoncello, finely accompanied by the orchestra under Ferdinand Löwe's lead. The purely orchestral numbers of the evening, splendidly rendered, were the opening number, Weber's Overture to "Oberon," and Smetana's symphonic poem, "Moldau," a star production with this orchestra.

At the latest Gesellschafts concert the Brahms Requiem, under Conductor Schalk, with Gertrude Förstel and Dr. Felix von Kraus as soloists, made the deep impression this grandly conceived work always exercises. "Awake, the Voice Calleth unto Us," by Johann Sebastian Bach, worthily opened the concert.

Another Requiem, that by Josef Reiter, in which the composer shows his skill at framing simple folk strains into impressive harmonies, was recently finely presented by the singing society "Dreizehnhinden" under its choirmaster, Ferdinand Habel. The work is not lacking in dramatic effect, evidenced in the "Dies Irae," especially when given with such fine force of expression as on the occasion under review. The soloists were Elsa Kaulich, Berta Katzmayer, Hermann Gürtler and Dr. Nikolaus Schwarz, all of them artists of fame. The orchestra was that of the Tonkünstlerverein, the organist, L. Scherber, and the cellist, Hugo Kreisler, assisting.

At the Concertverein's last evening the conductor was Paul Scheinpflug, who has rapidly ingratiated himself with the Vienna public. Special interest was concentrated on Vera Schapira, who had not been heard here for years. She played the Concerto in F Minor by Weber with brilliant technique, warmth, forcible touch, precise rhythm and great musical feeling.

New Russian Pianist

Quite a new pianist to the Vienna public appeared at a recent concert in the person of Semjon Karassik, a young Russian, who presented a program made up almost exclusively of Russian composers. In the intensely difficult G Major Sonata by Tchaikowsky, which makes such enormous demands on the player, he showed himself a perfect master of his instrument.

The third concert of the season of the Vienna A Capella Choir, like its predecessors, offered a rich and varied program. The choir displayed its efficiency in works by Bach, Bruckner, Liszt and Cornelius, correct in intonation and splendid in execution. Particular applause followed upon a charming four part song for female voices by Kamillo Horn, called "Märchenlied."

In honor of the one hundredth return of Richard Wagner's birthday anniversary the Vienna Academic Wagner Society on March 27 gave a memorial celebration to which special interest was lent in the person of the speaker of the evening, Hans Paul von Wolzogen, the indefatigable propagator of Wagner's works, whose name is indissolubly connected with the "Bayreuther Blätter" and whose "Wagner Guide Books" are seen in so many hands at Wagner performances.

At the Volksoper the latest novelty is Kienzl's "Evangelimann," the touching sentimentality of which still unflinchingly pleases. The work was well given and is an exchange for the singer, Marie Jeritzka, who had been ceded to the Hofoper ahead of time.

Owing to the leaves of absence granted to some of the principal performers in Franz Schrecker's opera "Das Spielwerk und die Prinzessin," that work has, after three productions, been withdrawn from the repertory until some time in May.

Gregor's Wife Suffragette Leader

The wife of Director Gregor, who was Della Rogers, of Danton, Colo., a State where the women have already been granted suffrage, has been appointed head of the Vienna branch of the International Woman's Suffrage Congress to meet in Buda-Pesth next June. It seems natural, under the circumstances, that Dr. Ethel Smyth, the noted composer and militant English suffragette, should be a frequent and welcome visitor in Mrs. Gregor's home when in Vienna.

Julius Steiner, whose devotion to art caused him to give up a flourishing business in New York and to devote many years to study in Milan, gave a most enjoyable song recital last Sunday evening, having on his program many interesting and rarely heard older Italian compositions and French songs, and leading the German composers with Beethoven's charming "Ich liebe Dich," rendered with great expression in his sympathetic voice.

Lolita D. Mason, one of the organizers of the American Musical Club of Vienna and at present its president, has extended

the field of her activities to looking after the interests of artists and arranging for their concert tours in America and Europe. She has had occasion to see that artists, as a rule, have little or no business ability, and are apt to reap the least pecuniary benefit from their labor. ADDIE FUNK.

Mme. Bridewell Sings for People's Institute in New York

Mme. Carrie Bridewell gave a delightful treat to a large and appreciative audience last Sunday night when she sang at Cooper Union, New York, in a concert given under the auspices of the People's Institute, of which Walter Bogert is director. Mme. Bridewell appeared twice during the evening, the first time rendering the aria "Amour, Viens Aider," from "Samson et Dalila." This aria is particularly suited to her rich and powerful voice, as it affords an opportunity for the display of her resonant lower tones as well as her brilliant upper register.

She scored heavily with it and was obliged to respond to the enthusiastic applause with two encores, the first "Sehnsucht," by Costello, and the second Kate Vannah's lovely "Lullaby," for which she played her own accompaniment.

In her second group she gave a splendid interpretation of "Im Herbst" by Franz, "La Brise" by Saint-Saëns and "What's in the Air?" and was obliged to respond to repeated recalls.

Greensburg, Pa., Hears a String Quartet for the First Time

The Zoellner String Quartet gave an enjoyable concert at Greensburg, Pa., on April 10, when it presented a program which was well calculated to appeal to an audience of cosmopolitan taste. The works heard were quartets of Tchaikowsky, Mendelssohn and shorter movements by Glazounow and A. Walter Kramer. A Handel Sonata, for two violins and piano, was also performed by them with excellent results.

It was the first time that Greensburg music-lovers ever had a concert by a string quartet, the only chamber music heard there before being trios and sonatas. The impression made by the Zoellners was so favorable that they were immediately engaged for a return appearance next season.

The quartet has been engaged for the three-day music festival at Mount Vernon, Iowa, when the other artists will be Myrtle Elvyn, Mme. Schumann-Heink and the Chicago Symphony Orchestra.

"Iolanthe" to Be Revived

"Iolanthe" will be revived on Monday, May 5, by the Gilbert and Sullivan Opera Company now presenting "The Beggar Student" at the Casino Theater, New York. "The Beggar Student" will end its engagement on April 19, and the following week will be devoted to another revival of "The Mikado." Then there will be a week of other Gilbert and Sullivan operettas presented here last season, preceding the first week of "Iolanthe." "Iolanthe," which has not yet been given by this company, was first produced simultaneously in London at the Savoy and in New York at the Standard on November 25, 1882. The last revival was by the Castle Square Opera Company at the American Theater, New York, in 1900.

Smith College Concert Series Closed by Russian Symphony

NORTHAMPTON, MASS., April 10.—Closing the series of concerts at Smith College was an interesting program of Slavic music by the Russian Symphony Orchestra, Modest Altschuler conductor, given last night. An exception to the racial character of the concert was the Larghetto for violin, harp, organ and orchestra, composed by H. D. Sleeper, head of the musical department of the college, who played the organ part. This was found to be a well-designed composition, the harp and organ being used together with happy results. W. E. C.

Prince of Wales as a Musician

LONDON, April 12.—The Prince of Wales is developing into something of a musician. While he is at Stuttgart he is studying vocal and instrumental music and during his residence at Oxford he has revealed an aptitude for the violin on which his great-uncle, the late Grand Duke Alfred of Saxe-Coburg Gotha, was so skilled. It is said that the Prince also has an agreeable singing voice.

Report That Caruso Will Sing in Japan

According to a report received in London from Tokio and dispatched to the New York American, Enrico Caruso will visit Japan on the occasion of the coronation of the Japanese Emperor in the Fall of next year. His stay is not to be a long one, because of his other engagements. It is said that Caruso will sing for one night for 10,000 yen, or about \$5,000.

YSAYE IN THE SOUTH

Birmingham Audience Aroused by Playing of Belgian Violinist

BIRMINGHAM, Ala., April 9.—The appearance of the Belgian violinist, Ysaye, at the Jefferson Theater on April 7, brought out the music-lovers of the city in force. After each movement of the Kreutzer Sonata, he was vehemently applauded, and its finale was the signal for bravos and clapping.

The storm of encores continued unabated to the close of the program, and finally elicited a caprice of Kreisler's in response. The pianist, Camille Decreus, was unusually responsive in rhythm, and showed finished technique of the modern school. Temperamentally the two players were entirely unlike. The Belgian was full of repose, had majestic power and purity of tone, also dignity, authority, mellowness and effortless simplicity of delivery that marks the top notch in art. The Frenchman was quite the opposite. He had gifts and graces also, but he was fiery, dynamic, dramatic, full of nervous finesse, and pulled at the reins, like a spirited steed.

The Music Study Club, under whose auspices Ysaye appeared, found the great violinist not only a most delightful artist, but a superb house-filler as well. L. A. R.

Minneapolis Club Closes Season with Public Concerts

MINNEAPOLIS, April 12.—The Thursday Musical closed its season with a concert on April 11, to which the friends of the members were also admitted. The club's chorus, under the direction of H. S. Woodruff, was heard in a group of numbers, with Kathleen Hart, soprano, as soloist. Ethel Adams, a young singer who recently came from Winnipeg to make Minneapolis her home, sang several songs, showing a pleasing soprano.

Eloise Shryock played a Chopin group and Marion Baernstein offered violin numbers, with Rose Baernstein at the piano. Mrs. Harry Crandall played several organ numbers. Alice Allen and Mrs. J. A. Bliss were the accompanists. E. B.

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Mme. Sturkow-Ryder, the Pianist, and Senator de la Vergne, of Colorado, at the Latter's Gold Mine

MME. THEODORA STURKOW RYDER, Chicago's popular pianist, who has been touring the country as an associate artist with Mme. Carolina White, of the Chicago Opera Company, came to New York this week for a short visit prior to resuming her travels. Her annual visit to London, where she gives a series of recitals, will be postponed until later in the Spring, owing to the large number of engagements made for her in the United States.

Mme. Ryder's travels in the Far West were characterized by many exciting experiences, in which an automobile accident figured conspicuously. Fortunately neither Mme. Ryder nor Mme. White was seriously injured in the crash. Later she enjoyed the unique experience of descending a shaft in the Colorado mines. The accompanying illustration shows the popular pianist with Senator de la Vergne, of Colorado, on the latter's gold mine. Mme. Ryder's playing in the neighborhood so pleased the Senator that she was rewarded with three big nuggets.

While in Colorado Springs Mme. Ryder gave a recital at the Home of the Blind and her sympathetic audience found much to admire in her playing. One lad, noted for his acute sense of pitch, was an especial admirer of the visiting pianist's work. Mme. Ryder included in her program a sketch employing the whole-toned scale and when the lad was asked to tell in which key it was written, he replied naively, "That must be in the devil's key."

Last Free Recital Series Under Columbia University Auspices

Last of the free recitals series in the auditorium of the Horace Mann School, under the auspices of the Department of Music of Columbia University and the immediate direction of Prof. Cornelius Rubner, was begun on Wednesday. This series will not only end the free concerts under these auspices for this year, but probably for several years to come, as the new Institute of Arts and Sciences will take charge of the work next year. The new institute will restrict its concerts and recitals to members, and occasionally fees additional to those of membership will be charged. The

concerts which began Wednesday afternoon include a song recital by Mrs. Raymond Osborn, soprano; song recital by Christine Levin, contralto; organ recital by Frank E. Ward in St. Paul's Chapel; piano recital by Professor Rubner; organ recital by William I. Kraft in St. Paul's Chapel and a recital for two pianos by Professor Rubner and Dagmar Rubner. The series will end with a concert of compositions by students in the department on May 7.

SEATTLE'S FIRST OPERA SEASON TRUE SUCCESS

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SEATTLE, April 7.—Seattle's first season of grand opera given by a metropolitan organization, though brief, created enthusiasm without precedent in the musical annals of the city. The visit of the Chicago Grand Opera Company last week in four performances was attended with a success that clearly manifested the city's appreciation and has practically assured the company's return for a short season next year.

In spite of the fact that the guarantors will be required to make good a deficit of \$5,500 on the guarantee of \$34,000, Andreas Dippel, general manager of the Chicago organization, has expressed himself as entirely satisfied with the company's stay in Seattle. Indeed, that the theater was completely filled for every performance and that in two instances standing room was at a premium speaks very favorably for a city of Seattle's experience in things operatic.

The company opened on Thursday evening with a brilliant performance of Wolf-Ferrari's "The Jewels of the Madonna." Caroline White as *Maliella* added to the triumphs she has won wherever she has sung the rôle. *Gennaro* was sung by George Hamlin and his work both vocally and dramatically was most satisfying. The rôles of *Carmela* and *Rafaele* were excellently sung by Louise Berat and Giovanni Polese respectively.

Interest, it seemed, was centered on the performance of "Thais" and the inimitable Mary Garden. Perhaps the largest audience ever assembled in the city heard a magnificent performance of the Massenet work. Mary Garden sang the name part and Hector Dufranne the rôle of *Athanael*. The tenor rôle of *Nicias* was sung by Charles Dalmorès. Marie Cavan, who was heard here earlier in the season, sang *Crobyle*.

The Saturday afternoon bill opened with the second act from "The Tales of Hoffmann," with the fascinating Helen Stanley as *Giulietta*. Edmond Warnery, a finely qualified tenor, sang *Hoffmann*. Ruby Heyl was heard as *Nicklaus*. Humperdinck's "Hänsel und Gretel" was also given, the title rôles being sung by Marie Cavan and Mabel Riegelman. A ballet divertissement, with Rosina Galli as première danseuse, concluded the matinee performance.


Luisa Tetrassini in "Lucia di Lammermoor" on Saturday evening was the last of the company's offerings. A capacity house gave the singer the warmest of greetings. Save for the Saturday afternoon performance, when Marcel Charlier led the forces, Campanini occupied the conductor's desk. The company's orchestra had no small share in contributing to the success of the performances. C. P.

Rose Bryant "Rose Maiden" Soloist in Her Native Town

BRANFORD, CONN., April 8.—Cowen's "Rose Maiden" was sung here on April 7 by a local chorus and the Martin Quartet, consisting of Marie Stoddart, soprano; Rose Bryant, contralto; Alfred Shaw, tenor, and Frederic Martin, bass. The auditors took a personal pride, both in the chorus and in Rose Bryant, as this is her native town. Robert Gaylor, the accompanist, labored under difficulties, as he had injured one of his hands in a railroad wreck. Both soloists and chorus did excellent work in the cantata, which was supplemented by a concert program. W. E. C.

Returning Louisville Tenor Makes a Success in Recital

LOUISVILLE, April 12.—Coleman Earnest, a native of Louisville, but now professionally engaged in the musical life of Pittsburgh, gave a most interesting and well attended concert at the Woman's Club on the



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afternoon of April 9. Mr. Earnest has a tenor voice of beautiful lyric quality that can be dramatic as well when necessity demands. To this he adds rare interpretative gifts. He has not sung in his home town for a number of years and was enthusiastically received by his old friends and the new ones who were hearing him for the first time. Mr. Earnest sang under difficulties, for he was caught by the floods of the Middle West, suffering a long delay in his journey from Pittsburgh and contracting a cold that resulted in an ulcerated throat. In spite of his fatigue and the nerve-racking pain, he pluckily went on with a long program and sang it so well that he had to respond to a number of encores. He had most excellent support in the accompaniments of Mrs. Newton Crawford. H. P.

Cunningham's Engagement Recalls Curious Cases of Polyglot Oratorio Singing

For the third consecutive year Claude Cunningham, the American baritone, has been especially engaged to appear at the Springfield, Mass., Festival, May 10, this year. His first appearance at that festival was in the "Elijah," May, 1911; his second appearance was in Bruch's "Arminius,"

May, 1911; his third appearance will be next May, when he will sing the *High Priest* in a performance of Saint-Saëns's "Samson et Delilah."

An interesting innovation will be introduced in this performance of "Samson et Delilah." Mme. Gerville-Réache will sing the part of *Delilah* in French, but the other soloists and the chorus will sing their respective parts in English, with the exception of the second scene of Act II, which is the big scene between *Delilah* and the *High Priest*. This will be sung in French by Mme. Réache and Mr. Cunningham. The propriety of this procedure is unquestionable and no invidious comparison is intended, but the present innovation reminds one of the last time "Samson et Delilah" was given at the Ann Arbor Festival, seven years ago. On that occasion Mme. Schumann-Heink sang the part of *Delilah* in German, Giuseppe Campanari sang the *High Priest* in Italian and the tenor sang *Samson* in English throughout the work.

American Zerbinetta in Mannheim

BERLIN, April 12.—May Scheider, the American soprano of the Karlsruhe Court Theater, appeared as *Zerbinetta* in the première of "Ariadne auf Naxos" at Mannheim and scored a success.

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FINAL KNEISEL CONCERT OF NEW YORK SEASON

Schubert's Quintet Furnishes Climax of
 Prolonged That Also Contained
 Beethoven and Dvorak Works

Franz Kneisel and his associates, Messrs. Letz, Svecenski and Willeke, gave the final Kneisel Quartet concert of the New York series at Aeolian Hall April 8, when they opened their evening with Beethoven's Quartet in A Minor, op. 132, and continued with the Dvorak Terzetto, for two violins and viola, in C Major, and Schubert's Quintet in C Major, op. 163.

Although the leading tonality of the three works was C major, with its relative, A minor, there was little monotony in the program. The long fifty-minute Beethoven is a bit trying, but a Kneisel audience makes light of it. We are told by musicians of renown that these later Beethoven works, covering the period to which this quartet belongs, are perhaps his greatest, calling them "music of the future." If not his greatest they are assuredly his longest. The Kneisels played the work well, though not with the breadth and sweep calculated to make it hold the attention of an audience for so long a time.

There is nothing more charming extant for trio of two violins and viola than the fragrant little work of the Bohemian master. Unaffected and sincere in its style it makes its appeal to the listener at once. In it Messrs. Kneisel, Letz and Svecenski were at their best and were applauded with enthusiasm.

But the climax of a splendid season's concerts came in the glorious Schubert quintet, in which Leo Schulz was added to the ensemble. Barring one or two works of Schumann and Brahms the entire library of chamber-music offers no more perfect work, perfect in that its four movements are all gems "of purest ray serene." Adding the second cello to the string quartet has been managed most tellingly, for the extra part is exceedingly important and Mr. Schulz did it admirably. The audience reveled in the work and after each movement made the players rise twice in response to the unceasing applause.

A. W. K.

"HÄNSEL" IN CONCERT FORM

Version of Humperdinck Opera Capably
 Sung by Baernstein-Regneas Pupils

French auditors applauded the German "Hänsel und Gretel," translated into English and sung in concert form at the "soirée musicale" of the Cercle Franco-Américain on April 9 at the Hotel Marie-Antoinette, New York. The entire program was provided by talented pupils of Joseph Baernstein-Regneas, the New York vocal teacher.

A particularly effective Gretel was found in little Cleo Gascoigne, who sings the plaintive song to the *Spielmann* in the other Humperdinck fairy tale opera, "Königskinder," at the Metropolitan Opera House. Miss Gascoigne was so successful in suggesting the simplicity of childhood as to indicate that even new beauties might be found in Humperdinck's earlier work if it were given a performance with Miss Gascoigne and a Hänsel of her diminutive size and her air of actual youth.

The Hänsel of this occasion was Merced de Piña, who has had some operatic experience with the Montreal company, and there was very much to commend in her singing of the part. Beatrice Rukeyser and Blanche Levy were acceptable as the *Sandman* and *Dewman*, respectively. Those parts of the opera presented were the opening scene of the two children and the forest scenes up to the appearance of the ginger bread house. Umberto Martucci played the piano score sympathetically.

After "dix minutes de conversation," as the program naively described the intermission, the audience heard a list of solo numbers which manifested the thoroughness of the singers' training. Leonore Sindell displayed a tone of much beauty and good command of emotional feeling in *Santuzza's* air from "Cavalleria Rusticana" and *Mimi's* "Bohème" aria. An excellent tenor was revealed in Dr. Leo Liebermann, who offered Massenet's "L'Automne" and the Protheroe "Ah, Love But a Day," while Willard A. Ward proved a promising baritone and Helene Pierre employed a pleasing contralto in French and German songs.

K. S. C.

La Forge Pupil Sings Three of His
 Songs in Recital Début

BOSTON, April 1.—At the song recital given yesterday afternoon by Helen Goodrich, contralto, assisted by Gutia Casini, cellist, with Frank LaForge, accompanist, much interest was aroused. In this Miss Goodrich was giving her first recital, having coached with Mr. LaForge for the past two years. Her program included German,

French and English songs, closing with a group of four of Mr. LaForge's compositions, "Retreat," "To a Messenger," "Love's Sympathy" and "Waltz." She has a voice of good quality and range and afforded much pleasure by her winning delivery. Mr. Casini's solos were most admirable and Mr. LaForge amply sustained his reputation for his composition as well as his piano work.

MME. SEMBRICH DEPARTS AFTER LAST SONG TOUR

Will Be Heard Only Occasionally Here
 and Abroad After This—To Aid
 Young American Singers

Mme. Marcella Sembrich sailed for Europe on Saturday last on the *Olympic* of the White Star Line, having concluded her American tour, which she says is to be her last. Mme. Sembrich will be heard here in future from time to time, but says she will never undertake a regular tour of concert-giving in this country.

"I may come back in two years, or five, or one," said Mme. Sembrich, "but when I do it will simply be to give a few recitals in New York and neighboring cities. It will all depend upon my voice and mood. I shall pursue the same course abroad, singing occasionally in Germany and Russia when I happen to be in the mood."

Mme. Sembrich intends to continue to do all she can to help American girls who have promising voices. She still advises American girls ambitious for an operatic career to study abroad, because of the impossibility of acquiring routine in this country.

One of the singers Mme. Sembrich has accepted as a pupil is Alma Gluck, of the Metropolitan Opera, who is to join her at Nice. Another is a Virginia girl, Mrs. Rudolph M. Ruthardt, a soprano, who will go abroad next September.

"I want, if possible, to bequeath to the younger generation something at least of the art to which I have devoted my life," says Mme. Sembrich.

Frank Stewart Adams, organist, with William H. O'Brien, baritone, gave a well arranged program of old and modern composers at the Shawmut Church, Boston, on the evening of March 31. This was given under the direction of the Music Division of the City of Boston. A subsequent organ recital was given at the Old South Church, on April 16, by Prof. John A. O'Shea.

MARGARET BARRELL IN A PROGRAM OF SONGS

American Mezzo-Contralto Cordially Received at New York Recital—Voice of Pleasing Quality

Margaret Adsit Barrell, the American mezzo-contralto, enjoyed a cordial reception when she gave a recital in Aeolian Hall on Friday afternoon of last week. The artist offered a program that was for the greater part of pronounced musical merit and afforded scope for a wide variety of interpretative effects. It began with an air from Rameau's "Dardanus" and contained, in addition, Schubert's "Die Junge Nonne," "Liebesbotschaft" and "Gretchen am Spinnrade," Schumann's "Röselin, Röselin" and "In's Freie," an unconventional Brahms group comprising the splendid "Am Sonntag Morgen," "Mädchenlied," "Auf dem Schiffe" and "Sonntag," Strauss's "Ich Trage meine Minne" and "Zueignung," three English seventeenth century songs by S. C. Downs and MacFadyen's "Spring Singing."

Mme. Barrell's voice is one of good volume and a naturally pleasing quality. Its texture is smooth and it is not incapable of warmth. Her intonation was generally satisfactory and her singing of the Rameau air showed that she has made herself familiar with the principles of classic singing, her delivery of it being well proportioned. In her German *lieder* her enunciation was praiseworthy and her exposition of the Schumann and Brahms songs and also those of Strauss was noteworthy.

The singer showed herself capable of the lighter moods in the Schumann "Der Sandmann," which she sang by way of encore after the Brahms-Strauss group, and in the three early English songs. MacFadyen's brilliant "Spring Singing" was the final offering.

H. K.

Explains Operas of Seattle "Season"

SEATTLE, WASH., April 1.—Preceding the four performances to be given here by the Chicago Opera Company, Lily Van Ogle was heard in three lecture-recitals at the Moore Theater last week. Mrs. Van Ogle's lectures treated the three chief operas to be heard here, which include "The Jewels of the Madonna," "Thais" and "Hänsel und Gretel." Mrs. Van Ogle is finely equipped for this work.

Illustrations from the works presented were given by Mrs. Van Ogle at the piano and excerpts from the rôles of the principal characters were sung by Mme. Hess-Sprotte.

C. P.

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OPERATIC OPENINGS IN FRANCE

Opportunities for American Male Singers—A Country of Many Opera Houses—Advantages and Emoluments—How to Penetrate the Field

By GEORGE E. SHEA

THE French vocal style is at present the purest of all in respect to clarity, measure, proportion and good taste. The Italians are more impassioned—often to the point of exaggeration; the Germans are more sentimental or more ear-assailing; but to hear a musical phrase properly handled, commented, sustained, augmented and diminished in force, then retarded toward its end in just the right measure and with the words and music exactly proportioned, you must go to the French singers. My experience has shown this to be incontrovertible.

On another hand, the French actor is the best in the world, and the influence of this perfection affects happily the acting of the French opera singers, besides which the latter have naturally those same qualities which render preeminent their compatriots in the drama.

Consequently a period of service in France—of experience as member of some French operatic troupe—can only be rich in benefit to an American singer.

Furthermore, the example of sound singing on the *real resonance* of the voice is invaluable in correcting the false ideas which prevail in a part of the body of American lyric artists and the value of the use of *mezza voce*. Many givers of recitals in America carry the use of this to the point of abuse. Now, *mezza voce*, the real article, is the sustained voice sung *piano* and should have the same carrying power as the full voice.

"Sick Room" Singing

Too often, however, the so-called *mezza voce* is merely a meretricious avoidance of expenditure of the energy, muscular and nervous, required in real singing. But American recital audiences have become accustomed to this "sick-room" singing and the snobs cry *brava!* upon the completion of a *pianissimo* phrase which is the easiest thing in all vocalism and also absolutely unconvincing because invertebrate and without the carrying power to convey the sung words to the ears of the audience. In France, a singer who during a quarter or a half of his concert employed this false *mezza voce* would be greeted with laughter or with quiet indignation.

To an American singer who has been exposed to the influence of this morbid phenomenon, it is "tonifying" to take a "cure" surrounded by frank voices emitted with "red-blood" resonance. Add to these points the gain in freedom and clearness of articulation through a thorough study of the enunciation of French and you have some of the artistic benefits of a probationary period of singing in a French troupe.

Pecuniary Possibilities

Now for the pecuniary results, though these are not, for the moment, of first importance, experience, repertory and reputation being the chief desiderata.

A good average basso (*cantante* or *profundo*) can earn \$160 to \$240 a month; a baritone \$200 to \$300 and a tenor \$300 to \$600. This is not negligible, though

small compared with stellar salaries at the Metropolitan Opera House, and is substantially more than what is paid in Italy or even in Germany.

There is quite a field for such engagements. The following is a list of the leading cities giving subventioned opera in French during Winter seasons of from three and a half to seven months; Paris (5



George E. Shea, the American Baritone and Vocal Coach of Paris

lyric theaters), Marseilles, Lyons, Toulouse, Bordeaux, Rouen, Nantes, Nancy, Nîmes, Lille, Toulon, Montpellier, Angers, Pau, Amiens, Béziers, Lorient, Algiers, Oran, Constantine, Nice (two lyric theaters), Besancon, Brussels, Geneva, Cairo (some Winters French opera, others Italian), Antwerp, Ghent, Liège, Verviers, The Hague, New Orleans.

Easter and Summer Seasons

Then there is the Easter season, of about six weeks' duration, in the following French towns: Caen, Le Havre, Clermont-Ferrand, Troyes, Orléans, Tours, Rheims, Bayonne, Brest, Cherbourg, Chartres, Arras, Grenoble, Perpignan, Limoges, Poitiers, Le Mans, Angoulême, Carcassonne, Saint-Etienne, Calais, Dunkerque.

It is more difficult for a foreigner to obtain engagements in the Summer season (two and a-half months' duration) because of the varied repertoire (operetta and opéra-comique with spoken lines in which the foreigner's accent is more manifest than in the sung words). Summer seasons are given at countless resorts, among which are: Saint-Malo, Cabourg, Trouville, Deauville, Dieppe, Paramé, Biarritz, Cauterets, Lamalou, Luchon, Aix-les-Bains (two lyric theaters), Cette, Châtel-Guyon, Evian, Royat, Mont-Dore, Vichy (two lyric theaters), Boulogne, Enghien, Tréport, Vitte, etc.

Concerts Don't Pay

Besides the numerous regular daily and weekly concerts in Paris, there are several cities maintaining symphony orchestras, but there are relatively few concerts which pay in France and this department is not practical for exploitation.

The operatic field offered to the American singer with a French repertoire is, as I believe I have shown, large enough and re-

munerative enough to tempt a greater number of our compatriots. The demand for French opera is growing fast in America and those who are well informed in operatic matters can foresee the day when conditions will change and French opera will win the full recognition to which it is entitled.

Given the natural vocal and dramatic gifts it is a very simple matter to obtain a position in one of the French operatic organizations. Hard, steadfast work on spoken French and on sung French is all that is necessary to produce the desired results.

This work must be undertaken, however, with the utmost seriousness and application, not with a mere *répétiteur* (coach) but with a master who can impart to the aspirant, and will require of him, the exact values of French vowels and consonants, as well as their approximate equivalents in English (if one can find a vocal teacher possessing absolutely the two languages); and, of course, in that most difficult branch, recitative, the teacher must be satisfied only with perfect French articulation, pronunciation and accentuation.

Should Speak French Only

My advice to American aspirants after French operatic success is: Go into a French family, and eschew entirely Anglo-Saxon society. Read, write and think in French; frequent the French operas, concerts and playhouses (there are cheap seats in all of these); master veritably the language. For this, effective exile is necessary.

I ask pardon for introducing a personal note but while a student in Paris I noticed that other Americans studying with the same master flocked together and talked English pretty much all the time. I took the opposite course, and avoided speaking English and, at the end of our work in Paris, I was the only American of that class who obtained an engagement in a French theater, going to the Royal French Opera at the Hague for a three-years' engagement.

In concluding, I would say this: "Learn the repertory perfectly and its *mise en scène*, and if you have a good voice, a good physique, if you are a good musician, enjoy good health, and possess, besides lyric enthusiasm, those American qualities of pluck, energy and determination, you will, after a minimum of two or two and a half years of intelligent perseverance, upon presenting yourself at one of the several theatrical agencies in Paris, stand as good a chance of securing an engagement as will your French-born competitor."

Mary von Goetz's Success in Berlin Oratorio

BERLIN, March 28.—Conspicuous among the numerous Passion Week programs which are ever a distinctive feature of Berlin musical events, was the Good Friday performance at the Theater des Westens of "Elijah." Of the group of artists who so ably contributed on this occasion there is one who can be singled out for special mention—Mary von Goetz, who sang the soprano part. With her well-trained and sweetly toned voice, which can express a wealth of emotion and color, this young artist found great favor with the large audience. Miss von Goetz, who since her debut in Berlin last October, has had a long list of concert and oratorio appearances, is a pupil of the widely known voice teacher, Franz Proschowsky. F. J. T.

Wants Conductor Sodero to Itself

A formal protest has been filed with the Aborn Opera Company by the Italian Philharmonic Society of New York regarding the use of Cesare Sodero's name by the former as its orchestra conductor. The Philharmonic Society claims that Sodero is under the exclusive contract with it for a long period and that the Aborns have no right to use his name in any way.

PORTLAND (ORE.) HAS ITS DIPPEL OPERA SEASON

Four Performances Given by Chicago Company to Immensely Pleased Audiences

PORTLAND, Ore., April 3.—When Andreas Dippel was in Portland last Summer, he said that "if the right person would act as Portland's representative" he would consider bringing the Chicago Grand Opera Company here, and, on the strength of this, the Lois Steers-Wynn Coman management undertook to raise a guarantee fund sufficient to justify the coming of the organization. Success attended, and a fund of \$34,000 was raised. This is how Portland people had the opportunity of hearing some of the best operatic productions ever given on the Pacific Coast.

On Monday evening Carolina White sang the leading rôle in "The Jewels of the Madonna" and won the hearts of every one who heard her. Giuseppe Gaudenzi, as *Gennaro*, and Giovanni Polese, as *Rafaele*, shared in the honors. On Tuesday night Mary Garden gave a magnificent portrayal of *Thais*. Those who heard Miss Garden in concert last year were little prepared for the wonderful art which she displayed on Tuesday evening. She fairly electrified the audience which packed the theater. Hector Dufranne and Charles Dalmore were both in splendid voice.

On Wednesday afternoon, "Hänsel und Gretel" and the second act of "Tales of Hoffmann" gave the opportunity of hearing Marie Cavan, Mabel Riegelman, Louise Beral, Helen Stanley, Helen Warrum, Ruby Hoyl, Francesco Daddi, Armand Crabbé and Edmund Warnery, all of whom were applauded. The grand ballet with Rosina Galli was the most enjoyable ever seen in this city.

Wednesday evening closed the season with Tetrassini as *Lucia*. She was in glorious voice, and Giorgini as *Edgardo* was splendid. The orchestra contributed greatly to the season's success, and with the chorus was pronounced the best ever heard here. H. C.

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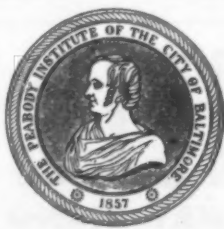
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RECALLING THE OPERATIC DAYS OF MME. COTTRELLY

By ROBERT GRAU

ALMOST any night now, at the Thirtieth Street Theater, New York, one may gaze upon an unusual spectacle, revealed not on the stage but in the intimate auditorium, where old play-goers of the Nineteenth Ward are once more reveling in the glories of an era of the theater brought back to them through the great triumph achieved by Mathilde Cottrelly in the little theater, directly opposite the Casino, where she made history that time nor progress can ever efface.

There was a time when it was generally conceded that there were more theater-goers in the Nineteenth Ward of New York than in all the rest of the metropolis combined, and this was true, too, despite the fact that there was no playhouse within the confines of the ward itself, except Terrace Garden, in East Fifty-eighth street. There, on Sunday nights, the Germans were privileged to enjoy the artistry of Cottrelly in what was considered her greatest portrayal at that time, that of "Die Naeherin" (The Seamstress); and when "Cotty," as she was affectionately termed, became the star, the producer and the business head of the McCaull Opera Comique Company the nineteenth warders became "regulars" at the Casino.

Mme. Cottrelly was the brains of the McCaull productions. She produced the "Queen's Lace Handkerchief," "The Beggar Student," "The Black Hussar," "The Merry War," "Die Fledermaus," "Apa-

june" and a dozen other operettas that made the fame of the Casino what it is, and Mme. Cottrelly made the costumes and taught the principals how to "put over" their lines and lyrics in the Viennese way. She was also chorus mistress, and while she did not direct the orchestra she was prepared to do so and often held the baton at rehearsals.

Mme. Cottrelly put forth such amazing energy in her capacity as general director that one marveled as to how she could give her artistic aspirations much outlet. Yet the instant that she appeared in character there was revealed the painstaking artist to her finger tips. There she stood, no longer the alert director, no more the consummate musician, but simply Cottrelly, the artist, who was perfectly willing to assume a grotesque rôle when the prima donna part might be hers from choice and right.

Before joining McCaull Mme. Cottrelly was the lessee and manager of the Thalia Theater on the Bowery, and by playing low comedy rôles such as *Artemesia* in "The Merry War" she provided a great outlet for the genius of that remarkable trio of comedians, Francis Wilson, De Wolf Hopper and Jeff D'Angelis.

Those who recall the great fun festivals at the Casino are sure to find their way to the box-office of the little playhouse across the way, where Mme. Cottrelly is now the principal figure in "The Five Frankforters" and holds her auditors fast by her matured art in an impersonation that ranks with the very finest of the stage to-day.

PERSINGER DISCOVERS A VIOLIN-MAKER

SAN DIEGO, CAL., March 26.—There was an exclamation of surprise from the lips of Louis Persinger, the violin virtuoso, after he had drawn his bow over the strings of a beautiful violin made by J. K. Blackmer, an old violin maker, who for many years has made his home at Ocean Beach, near this city.

Persinger carefully inspected each of the three latest violins made by Blackmer. "The workmanship is fine," he commented, "surely the work of this violin maker is well known."

"Very little is known of him," he was told. Taking the violins in turn, Persinger drew forth sweet music from the instruments that had so lately left the hands of the maker, and as he played, the round

tones grew more deep and vibrant, and his glance wandered about to see if others, too, recognized the quality he had found. "Do you think the violins have merit?" he was asked.

"I most certainly do," was the hearty response. "I would like to meet the man who made them."

In a few words Persinger was told of the old man, who lives alone in his cabin by the sea, working silently at his bench, day by day, as he transforms rough wood into perfectly finished violins. To the violin-maker, each violin is as a child. He loves them all alike. He does not want to sell them. He wishes to keep them all.

Although J. K. Blackmer has lived near San Diego for more than twenty years, his talent for creating violins was not recognized until he was discovered by Louis Persinger.

OTTAWA CHORAL SUCCESSES

Operatic "Belshazzar" and "A Tale of Old Japan" Satisfactorily Sung

OTTAWA, April 5.—The eminent Austrian pianist, Leopold Godowsky, played a choice program of piano classics in his Ottawa recital, his numbers comprising Chopin's B Minor Sonata, Mozart's "Spinning Song," a suite of old French melodies and a Liszt suite.

In the Ottawa Choral Society's second concert the chief choral work presented was "A Tale of Old Japan," by Coleridge-Taylor. The chorus, under the direction of J. Edgar Birch, gave a splendid performance of the work and also sang in effective style Elgar's Dance, from "The Bavarian Highlands." The orchestral accompaniments and overtures were again provided in artistic style by the Boston Festival Orchestra Club. Carl Webster, the cellist of the organization, played two solos in ideal manner, being enthusiastically applauded. The effective soloists were Mrs. Grace Bonner Williams, soprano; Marguerite Dunlap, contralto; Arthur Hackett, tenor, and Cecil Bethune of Ottawa, bass.

The cantata "Belshazzar" was presented on an ambitious scale in opera form on April 2 and 3 and was heard by record houses. Mrs. W. H. Brunel had command of the musical direction of the opera and the staging was under the supervision of H. McD. Walters. Costumes and effects were artistic and the whole performance was highly commendable. Mrs. Brunel is organist of the First Congregational Church. G. E. M. H.

MUSIC TO THE SUN

Berlin Hears an Imposing Novelty by Carl Nielsen

BERLIN, March 28.—Two novelties were included in the program of the Blüthner Orchestra under the leadership of Fr. Schnedler-Petersen, on March 27, in Blüthner Saal—an overture, "Helios," by Carl Nielsen, and selections from Jean Sibelius's "Scènes historiques." The former, as its name implies, is a description of the sun in its course, and is a truly vivid picture. Into the vast abyss of darkness which has enveloped the whole of creation pierce the first bright rays which herald the arrival of the sun-god; then, with ever increasing volume is portrayed the gorgeous and triumphant procession of the fiery chariot in its progress across the heavens, moving majestically and imposingly, till its splendors disappear with roseate hue into the stillness of the ocean depths.

The orchestra, except for some initial erratic performances on the part of certain of the brasses, gave a very creditable display. The remaining numbers were Symphony No. 2, in B Flat Major, by Johan S. Svendsen; Tchaikowsky's Piano Concerto, op. 23, with Ignaz Friedman as soloist, and Weber's overture to "Euryanthe."

F. J. T.

August Enna, the Danish composer, whose "Cleopatra" has been heard in Vienna and Copenhagen, has completed a new opera, "Gloria Arsenia," named after a noted dancer of the time of the Reign of Terror.

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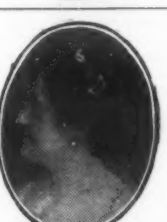
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36 OPERAS GIVEN BY METROPOLITAN

"Magic Flute" and "Pagliacci"
Heard Most Often During Season
Now Ending

Of the thirty-six different operas produced at the Metropolitan Opera House during the season now ending, the ones to receive the most performances were "The Magic Flute" and "I Pagliacci," which had nine each. "Madama Butterfly" came next with eight performances. There were eighty-six performances of the twenty operas given in Italian; fifty-two of the twelve given in German; sixteen of the three in French, and five of the one in English. There were thirteen double bills and two benefit performances, in each of which four acts of different operas were given. The separate performances, making allowances for repetitions in double bills, numbered 152. The following was the repertoire and number of performances of each opera of the season of 1912-13:

OPERAS IN ITALIAN	
<i>Verdi</i>	
"Aida".....	5
"Rigoletto".....	1
"Il Trovatore".....	4
"La Traviata".....	3
"Otello".....	3
	16
<i>Puccini</i>	
"La Bohème".....	6
"Madama Butterfly".....	8
"Tosca".....	5
"The Girl of the Golden West".....	4
"Manon Lescaut".....	5
	28
<i>Ponchielli</i>	
"La Gioconda".....	5
	7
<i>Wolf-Ferrari</i>	
"Le Donnie Curiose".....	3
"The Secret of Suzanne".....	4
	7
<i>Leoncavallo</i>	
"Pagliacci".....	9
<i>Mascagni</i>	
"Cavalleria Rusticana".....	5
	10
<i>Gluck</i>	
"Orfeo ed Euridice".....	2
<i>Donizetti</i>	
"Don Pasquale".....	2
<i>Moussorgsky</i>	
"Boris Godounow".....	4
<i>Meyerbeer</i>	
"Les Huguenots".....	5
<i>Rossini</i>	
"Il Barbiere di Siviglia".....	3
OPERAS IN GERMAN	
<i>Wagner</i>	
"Tristan und Isolde".....	5
"Lohengrin".....	3
"Die Walküre".....	6
"Tannhäuser".....	6
"Die Meistersinger".....	3
"Götterdämmerung".....	4
"Siegfried".....	2

BERLIN MUSICAL NOTABLES GATHERED AT "MUSICAL AMERICA'S" EUROPEAN HOME



Berlin, March 28.—A group of musical notables in Berlin assembled last Friday at the European Bureau of MUSICAL AMERICA at Neue Winterfeldtstrasse 30 for a "stag" party given by Dr. O. P. Jacob, general European representative of this journal. Gaiety was the watchword of the assemblage. The following were present: 1,

Arthur van Eweyk; 2, Sam Franko; 3, Mr. Hansa; 4, Francis Maclean; 5, Francis Tuckfield; 6, Aurel Boris; 7, Romeo Frick; 8, Ernest Hutcheson; 9, Patrick J. Grant; 10, Dr. George Edison Matt; 11, George P. Walker; 12, Maestro Franz Emerich; 13, Dr. Jacob; 14, Wilhelm Schmidt; 15, Frederic Warren; 16, Alberto Jonäs.

"Parsifal".....	3
"Das Rheingold".....	1
	33
<i>Humperdinck</i>	
"Hänsel und Gretel".....	4
"Königskinder".....	6
	10
<i>Mozart</i>	
"The Magic Flute".....	9
OPERAS IN FRENCH	
<i>Massenet</i>	
"Manon".....	5
<i>Gounod</i>	
"Faust".....	4
<i>Offenbach</i>	
"Les Contes d'Hoffmann".....	7
OPERA IN ENGLISH	
<i>Damrosch</i>	
"Cyrano".....	5

The double bills were: "Cavalleria Rusticana" and "Pagliacci," 4; "Hänsel und Gretel" and "Pagliacci," 2; "The Secret of Suzanne" and "Pagliacci," 3; "The Secret

of Suzanne" and "La Bohème," 1; "Hänsel und Gretel" and "Coppélia," 1; "Madama Butterfly" and "Coppélia," 1; "Hänsel und Gretel" and "Cavalleria Rusticana," 1.

Operas given in Brooklyn by the Metropolitan Opera Company were: "Rigoletto," "La Bohème," "Aida," "Tannhäuser," "Il Trovatore," "Cavalleria Rusticana" and "Pagliacci," "Die Walküre," "Orfeo ed Euridice," "Madama Butterfly," "Die Meistersinger," "The Tales of Hoffmann," "La Traviata," "Tosca," "Lohengrin," fourteen performances.

Operas in Philadelphia: "Tannhäuser," "Madama Butterfly," "La Bohème," "Die Meistersinger," "Tosca," "La Gioconda," "The Magic Flute," "Orfeo ed Euridice," "Manon," "The Huguenots," ten performances.

Operas in Albany: "La Bohème," "Hänsel und Gretel" and "Pagliacci," two performances.

In addition, there was a series of five performances at the Metropolitan by the visiting Chicago-Philadelphia company, one in November of Thomas's "Hamlet" with Titta Ruffo, and four in February—Charpentier's "Louise," Zandonai's "Conchita," Massenet's "Thais" and Kienzl's "Kuhreigen" ("Ranz des Vaches"). Of these, "Conchita" and "Kuhreigen" were novelties.

The only novelties of the year by the Metropolitan company were "Cyrano" and "Boris Godounow." Puccini's "Manon Lescaut," Meyerbeer's "Les Huguenots," Mozart's "The Magic Flute," Rossini's "Barber of Seville," Donizetti's "Don Pasquale" and Offenbach's "Tales of Hoffmann" were all revived after an absence of several seasons from the Metropolitan stage.

Eighth Handel and Haydn Engagement of Boston Basso

BOSTON, April 10.—Among the large number of engagements as soloist by the Boston basso, Willard Flint, are included "The Messiah," with the Handel and Haydn Society, this being the eighth engagement with this society; "The Messiah," with the Concord, N. H., Oratorio Society; "Creation," with the Weymouth Choral Society; "The Crusaders," with the Salem Oratorio Society; the Verdi Requiem, Symphony Hall, Boston, and the rôle of *Mephistopheles* in "Faust," with the Nashua, N. H., Oratorio Society. Mr. Flint has recently accepted the bass position in the choir at the Second Universalist Church, having sung for seven years in a similar position at the Central Church. Mr. Flint's Summer will be spent in European studios.

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[From the Lincoln (Ill.) News]

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ELGAR'S NOBLE "MUSIC MAKERS"

An Analysis of the Choral Ode Which Walter Henry Hall is to Introduce in This Country—O'Shaughnessy's Poem of Great Dreams and Great Deeds Wedded to Peculiarly Fitting and Eloquent Music.

BY WALTER HENRY HALL

[Editor's Note.—The first performance in America of "The Music Makers" was given by Mr. Hall at Carnegie Hall, New York, on the evening of April 16. His opinion of a new Elgar work is to be taken as that of one of the ablest critics of the English musician's work, as it was he who had the privilege of introducing many of Elgar's oratorios to American audiences.]

A NEW work by Sir Edward Elgar is necessarily significant, since no less an authority than the late Theodore Thomas pronounced his "Dream of Gerontius" the "greatest choral work since 'Parsifal'."

The musical setting of Arthur O'Shaughnessy's poem, "The Music Makers," while lacking the spiritual mysticism which was evoked by the text of "Gerontius," in no wise falls short in the qualities of expressive and characteristic fidelity to the words.

The poem eloquently sets forth the central idea that great deeds of one age are but the result of great thoughts of a previous one; that dreams of poets and philosophers set aflame the hearts of the world's workers; to-day are realized the dreams of yesterday; to-morrow will see the fulfillment of the dreams of to-day.

The first verses suggest this:

We are the music makers,
And we are the dreamers of dreams
Wandering by lone sea-breakers,
And sitting by desolate streams;
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

Such a poem would naturally appeal to a composer of Elgar's peculiar personality, and the music almost always seems to be not merely fitting, but inevitable. So closely knit are text and music that they appear to be inextricable. The composer has interwoven into the music quotations from his own earlier works, and also from other sources. To the musically unlearned, the most conspicuous of these are phrases from "The Marseillaise" and "Rule, Britannia," which are sounded out by trumpets at such words as "We fashion an empire's glory," and

"And three with a new song's measure
Can trample a kingdom down."

But students of Elgar's works may find themes of his introduced with a fine and delicate subtlety which do much toward elucidating the meaning of the words. Conspicuous among these are the "Dream" and "Novissima Hora" motives from "Gerontius," and the "Enigma" and "Nimrod" themes from the orchestral variations, at least one from each of the two symphonies, and two from the Violin Concerto. Withal there is no feeling that they are being "worked in"; they are as natural as they are significant.

Impressive Passages

It is difficult to single out special points for notice in a work so sincere and noble, yet certain passages insistently impress themselves on the hearer at once. After the orchestral prelude, the general trend of which speaks of sadness, of conflict, of passionate endeavor, the chorus enters with a contemplative utterance of the first two lines of the poem, which it reiterates several times during the progress of the work. The mood suddenly changes, and at the words

"Yet we are movers and shakers
Of the world"

a torrent of sudden sound symbolizes power, might and great world-forces. Through rapid and involved time changes, the music passes on to describe

"With wonderful deathless ditties
We built up the world's great cities,
And out of a fabulous story
We fashion an empire's glory"

culminating in a passage of tremendous intensity at the words "can trample a kingdom down," in which a whole-tone scale is used, and where orchestra and chorus unite in a climax of overwhelming power. An impressive and original section follows, to the words:

"We, in the ages lying
In the buried past of the earth
Built Nineveh with our sighing
And Babel itself in our mirth."

Here the orchestra is made to suggest the sleep of the buried past, the sighings at Nineveh and the laughter at Babel with the rare skill in orchestration which all, even his detractors, concede to Elgar.

An original and weird choral and orchestral effect to the words

"Unearthly, impossible seeming"

succeeds one of the most beautiful passages in the work which describes

"A breath of our inspiration
Is the life of each generation."

In both passages the words are fairly painted by the glowing music and the same high plane is maintained to the end of the verse,

"A wondrous thing of our dreaming
Unearthly, impossible seeming,
The soldier, the king and the peasant
Are working together in one,
Till our dream shall become their present
And their work in the world be done."

The chorus gradually becomes softer and softer until nothing is heard but the voices of the men on a sustained G to the diminishing accompaniment of softly played strings.

The Contralto Solo

The solo contralto now takes up the thread of the story and develops the idea that the soldiers, kings and peasants

"Had no vision amazing
Of the goodly house they were raising,
They had no divine foreshowing
Of the land to which they were going."

Soloist and chorus continue:

"But on one man's soul it hath broken
A light that doth not depart,
And his look, or a word he hath spoken
Wrought flame in another man's heart."

Here the "Nimrod" motive, and a fine theme from the second symphony give the composer an opportunity to develop some of the best and most moving music in the work.

Eloquent use is made of the principal theme from the first symphony at the words

"And out of the infinite morning
Intrepid you hear us cry
How spite of our human scorn
Once more God's future draws nigh."

The most notable solo for the contralto is reserved for the appeal of the poet to posterity, beginning:

"Great hail, we cry to the comers
From the dazzling, unknown shore"

in which, at the words "And a singer who sings no more," the orchestra is heard in the "Novissima Hora" theme from "Gerontius," while the chorus murmurs the words "no more." After a pause, which at this point is tense and dramatic, the chorus, solemnly and almost breathlessly whispers the music with which it began,

"We are the music-makers
And we are the dreamers of dreams"

as the music gently slips away into silence.

Eva von der Osten's Versatility Astonishes Dresden

DRESDEN, March 29.—In honor of the Wagner centennial the Court Opera has just given a series of "Ring" performances, thoroughly restaged, which won unstinted praise from press and public. Eva von der Osten, whose versatility as a singer is extraordinary, has of late impersonated *Elsa*, *Elisabeth*, *Senta* and *Sieglinde*, while at times also taking such parts as *Traviata*, *Musetta*, etc. Her powers as a *lieder* singer are also remarkable. A. I.

Proctor Pupil Welcomed Home in Grand Rapids Recital

GRAND RAPIDS, MICH.—Sara Wolf, pianist, who recently returned to her native city after four years' study in Boston under George Proctor, gave a Debussy program at the studio of Viola Craw, her former teacher. The audience was delighted with Miss Wolf's penetration into the intricacies of Debussy. E. H.

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PARISIANS APPLAUD THE OPENING OF THEIR HANDSOME NEW OPERA HOUSE

Gabriel Astruc's Champs Elysées Theater Dedicated by a Performance of Berlioz's "Benvenuto Cellini"—Auditorium Follows American Models of Architecture—Brilliant Audience at First Night

Bureau of Musical America,
5 Villa Niel, Paris,
April 4, 1913.

THIS week Paris witnessed one of the greatest events of recent years in the French musical world—the opening of Gabriel Astruc's new Champs Elysées Theater. The inaugural performance was on Monday evening, when the dress rehearsal of Berlioz's "Benvenuto Cellini" was given, and the scene at the theater on this occasion was one that will linger in the memory of all who were fortunate enough to be present.

The seats in the house, which was packed, were disposed of entirely by personal invitation, and it naturally follows that the audience consisted of the élite of Parisian society. Rarely has such a wonderful display of toilettes and jewels been seen even in Paris, which delights in such manifestations of wealth and luxury, and never in this city has such a scene of splendor had such a magnificent setting as that provided by the new opera house.

At last it may in truth be said that Paris possesses a really up-to-date theater. M. Astruc's creation is a marvel of art and comfort. The stern but majestic exterior in a solid marble needs to be seen to be appreciated. The auditorium is thoroughly in accord with American ideals, a clear view of the immense stage being obtainable from every seat in the house. The *fautouils* are really *fautouils*—arm-chairs—and the scheme of lighting is beautifully subdued and effective. A subtle touch is the concealment of a line of lights in the ceiling above and immediately in front of the principal row of boxes, which throws into relief the gowns and faces of the occupants against a red background. The whole color scheme is a reddish-purple shade of great taste. The pipes of a huge organ surmount the proscenium. M. A. E. Bourdelle is responsible for most of the architecture; while M. Maurice Denis painted the dome ceiling and other decorations.

A total absence of big lamps outside the theater enables M. Astruc to employ one of the smartest advertising devices seen here for a long time. Every night this week the exterior of the theater and, indeed, half the Avenue Montaigne have been illuminated by the rays of the most powerful searchlight at the summit of the Eiffel Tower. This lighting arrangement, which is equal to about forty arc lamps, has proved most effective.

M. Astruc has been congratulated on all sides for his courage in presenting "Benvenuto Cellini," a work disdained by the Parisians on its first performance in September, 1838, and unanimously hissed upon its revival for three representations a year later. Since then the work has not been heard in France, and its lukewarm, if favorable, reception on Monday seems to indicate that it will again not be blessed with a very long run. Indeed, it is practically certain that produced here by any one else but M. Astruc the revival would not have attained half such a degree of success. Still the work unquestionably is interesting in parts.

The chorus writing in the second scene

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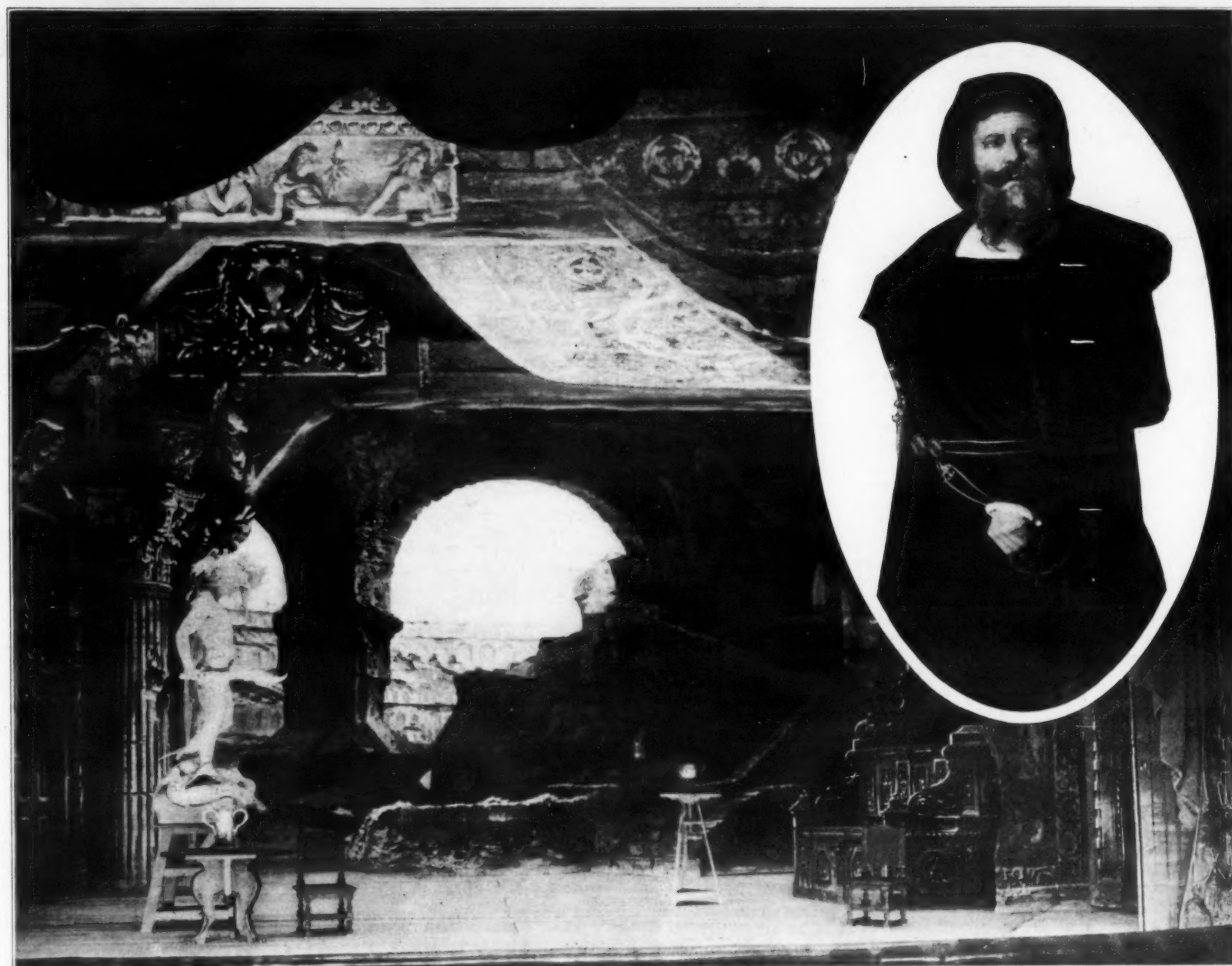
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Last Scene, Act III of "Benvenuto Cellini" as Produced at Gabriel Astruc's New Champs Elysées Theater in Paris—Inset: Henry Dangès as "Balducci"

of the first act, depicting the Roman crowd watching the pantomime in the Square Colonne, is a masterpiece, and there are some imperishable melodies in the opera—promiscuously appropriated by sundry comic-opera composers since they were written by Berlioz. At other times, however, the story has enticed the composer into the purely *opéra-bouffe* field, where he has shown himself equally clever but unpardonably inartistic. It was for allowing himself to be tempted in this way that Berlioz incurred the wrath of Wagner, who, when he saw the score of "Benvenuto" for the first time, wrote the Frenchman to the effect that if he continued to produce this kind of stuff he would speedily end in becoming a worthless composer. The entire essence of the opera is contained in the overtures, of which there are two, preceding the first and second acts. The rest of the music is merely pretty and pleasing.

But this did not prevent some really fine singing. Lapellétric was *Benvenuto* and sang, acted and looked the part in splendid style. He is a pure tenor, though he made frequent effective use of the falsetto register. His pianissimo is delicious. Mlle. Vorska, as *Teresa*, the heroine who is so ruthlessly abducted by the amorous young sculptor, had plenty of scope for her beautiful voice, which is of a striking timbre yet surprisingly supple in coloratura passages.

Henry Dangès may be said to have scored a most notable triumph in his interpretation of *Giacomo Balducci*, *Teresa's* father. As he sang the first words of the opera he also opened the theater. Dangès's baritone voice has remarkable depth. He can rise to great dramatic heights and use it equally pleasingly in all phases of singing. He is also a clever actor, his suppressed rage and storming of the mummies' stage in the Square Colonne scene being particularly well done. Dangès is

destined to have many triumphs in all parts of the world. He has a most extraordinary repertoire of leading rôles and yet seems every ready to learn a new one.

Dangès, who was engaged specially at the new theater to sing in Gabriel Fauré's "Pénélope," accepted the rôle of *Balducci* in "Benvenuto" because he enjoyed the idea of singing the first words of this, the very first opera to be produced in this new auditorium. *Balducci* was originally created by the famous bass, Derivis, but Dangès manages the bass register with as much ease and freedom as his higher baritone rôles. He will later sing in "Lucia de Lammermoor" in Italian at the Champs Elysées Opera House and at Deauville this Summer will appear in two gala performances of "Thais," one with Mary Garden and the other with Kousnetzoff. He also helped out with the performance of "Freischütz" at the new theater on Tuesday.

The mounting of "Benvenuto" must have been a great surprise to many of those present. French managers as a rule do not know how to "put things on," but Ernest van Dyck, M. Astruc's *directeur de mise en scène*, has done the thing superbly. Herr Felix Weingartner conducted with all his customary genius. He had the work thoroughly in hand from start to finish and there was not a single perceptible slip.

The second evening was devoted to the dress rehearsal of "Freischütz" with the French libretto renovated by M. Georges Servières, with Mme. Rose Féart, Mlle. Vorska, Messrs. Sens, Paul Blancard, Bourgeois and G. Petit in the cast and Felix Weingartner in the conductor's chair. The ensemble of the performance left nothing to be desired and there was a freshness and sonority about the chorus singing which elicited the admiration of all present. Rose Féart, as *Agathe*, scored a notable success, and was particularly pleas-

ing in the scene at the window in the first tableau of the second act and again in the prayer scene of the third act. Equally praiseworthy was the performance of Mlle. Vorska in the rôle of *Annette*.

Debussy as Conductor

On Wednesday evening the first of the series of concerts took place, nothing but music of the modern French school figuring on the program. There was an imposing array of conductors. Saint-Saëns directed his "Lyre and the Harp" and "Phaeton"; Debussy, who is rarely seen on the concert platform, conducted "L'Après-midi d'un Faune"; Vincent d'Indy, "Le Camp de Wallenstein"; Gabriel Fauré, his "Naissance de Vénus," and Paul Dukas, "L'Apprenti Sorcier." The transformation of the theater into a concert hall was a revelation to those present who had also attended the operas. The Beethoven Festivals, under Weingartner, begin on Sunday.

A number of clever young men are responsible for the control of the new theater, and in their hands it is impossible for things to go otherwise than smoothly. Gabriel Astruc has as great a genius for discovering commercial men of talent as operatic stars, and the directors of the Champs Elysées Theater, Messrs. Léon Jué, Jacques Brindejont-Offenbach (grandson of the famous composer) and André Roubier will have plenty of opportunities this season to prove their worth.

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AMERICAN WORK ON LAST YSAYE PROGRAM

Huss's G Minor Sonata Feelingly
Performed by Violinist in
His Season's Farewell

For the first time since his escape from the Ohio floods and for the last time this season Eugen Ysaye was heard in a recital at Carnegie Hall, New York, last Sunday afternoon. His audience was very large—a fact which strongly attests the popularity of the great violinist, for he has appeared in New York almost twenty times this year. There was applause in abundance which, for the most part, was well warranted. The artist's playing disclosed its characteristic qualities of breadth and authority of style and interpretation, elegance, poise, poetic understanding. There were some momentary imperfections of tone, a few lapses from the pitch and some poorly executed harmonics. But these were the only shortcomings worth noting and they did not seriously mar the hearer's pleasure.

Mr. Ysaye's program was far too long. It had been the violinist's original intention to begin with a sonata by Gabriel Fauré, but he changed his mind and substituted instead the one in G Minor by the American composer, Henry Holden Huss. After this came the Bach "Chaconne" and then the Saint-Saëns B Minor Concerto, while, to conclude, there was a group of short pieces, including the Wilhelmj "Parsifal Paraphrase," Beethoven's Romance in G, Kreisler's "Caprice Viennois" and Ysaye's own arrangement of Saint-Saëns's "Caprice en forme de valse."

This program would alone have carried the recital well over the two hour safety limit. But before it had proceeded far the audience was informed that in addition to the lengthy "Chaconne" of Bach the violinist would add the "Chaconne" of Vitali, which is even longer than the Bach. Mr. Ysaye plays the Vitali with superb breadth and nobility of utterance, but he has played it so frequently in this city during the Winter that its repetition on this occasion was of doubtful advisability, especially as no other number on the program was sac-

rificed to compensate for this extension. Mr. Huss's Sonata is, strictly speaking, not new. It was written more than six years ago and has been played by Franz Kneisel and Theodore Spiering. But like the other music of Mr. Huss, who takes rank among the foremost American composers, it is not heard as often as it unquestionably deserves to be. Its three movements, none of which is too lengthy, are highly individual and fascinating in their thematic contents, modern—though not forced or affected—in harmonic investiture and enveloping atmosphere, sincere in expression and in workmanship, bearing the impress of an adroit craftsman. The best movement is the *Andante ma molto sostenuto*, enchantingly poetic and tenderly melodious, somewhat Celtic in character, perhaps, and not unsuggestive of MacDowell. Yet the resemblance is not one of deliberate imitation. An effective contrast is provided in this movement by a piquant *scherzando* section which for a brief movement supplants the melody of the *Andante*.

Mr. Ysaye is said to entertain an especial fondness for this sonata, and he played it as though he did. The very exciting piano part was adequately managed by Camille Decreus. The work was very well received. H. F. P.

BISPHAM IN PITTSBURGH

Baritone Makes His Third Appearance
There as Soloist This Season

PITTSBURGH, Pa., April 14.—David Bispham was the soloist at the concert given last week at the Carnegie Music Hall by the Mendelssohn Choir of Pittsburgh, Ernest Lunt, director, this being Mr. Bispham's third appearance in concert here this season. He is extremely popular in this city. The main part of the program was given over to a recital of "Antigone," a drama of Sophocles, with Mendelssohn's musical setting. The work of the chorus was much enjoyed, and particularly the Piusuti number and the "Hallelujah Chorus," the latter bringing the entertainment to a close. The chorus sang with orchestral accompaniment and showed careful drilling. The solo parts were taken by Edward J. Napier, while Walter H. Fawcett gave excellent support as an accompanist. Mr. Bispham's singing was of his best, he not only showing exquisite judgment but splendid musicianship. E. C. S.

JULIA CULP WITH BOSTON SYMPHONY

A Concert That Demonstrated the
Discriminating Powers of
Dr. Muck's Audiences

Bureau of Musical America,
No. 120 Boylston Street,
Boston, April 14, 1913.

OCCASIONALLY a concert is given which really communicates the hope that the public is musical, is sincere in its talk about wishing to support the cause of good music, is capable of taste and appreciation of what is best in the offerings extended to it in the course of a musical season. Now last Friday afternoon and Saturday evening a program of discouraging orthodoxy and of a tameness which was anticipated but which happily was not fulfilled, was offered the Boston Symphony audiences. There was one bright spot, the much-looked-forward-to appearance of Julia Culp as soloist. And this was the program for the orchestra: Symphony ("Surprise") in G Major, Haydn; Overture to "The Magic Flute," Mozart; symphonic poem, "The Battle of the Huns," Liszt; "Egmont" Overture, Beethoven. These were Mme. Culp's songs: "Raste, Krieger," "Jäger, Ruhe von der Jagd," from Schubert's "Lady of the Lake" series; Wagner's "Träume" and "Freudvoll und Leidvoll" and "Die trommel gerühret" from Beethoven's "Egmont" music.

The concert turned out to be of especial interest and brilliancy. On Friday afternoon there were vacant seats belonging to certain subscribers; on Saturday evening the hall was sold out hours before the concert commenced. During both concerts the orchestra received even more applause than Mme. Culp, and that is one of the best symptoms that we have observed in this city in many a day. Had Mme. Culp been less the great artist that she is, the attitude of her auditors would have been only traditional, but when a soloist who is acknowledged as an artist of the very first rank is given the welcome due her distinguished art, and in addition an audience realizes that, after all, the modern orchestra and the modern conductor make the greatest performances that it is possible to attend, then there are big things in store for that public and that orchestra.

Nor were Dr. Muck's readings more revolutionary than usual. There were the same splendid clarity and sanity in interpretation, the same vividness and conviction in every phrase. Conductors who worship Haydn as a respectable old gentleman of the most courteous disposition, as the most revered and ancient "father of the symphony," forget that in Haydn's day his music was as abreast of his period as the music of Strauss is abreast of ours, and that like all music which has moved the world, it was full of the vigor of new life. They do not realize that the reason Haydn remains on the programs to-day is by virtue of this same vigorous life, and this same fresh treatment of form; they do not see that even their polite, polished and somewhat tiresome respect for some unknown precedent has been unable to kill utterly the charm and the vivacity of these scores. So when Dr. Muck and a few other conductors who think, undertake a Haydn symphony it simply carries you off your feet with its wit, its explosive good spirits, or its lovely melodic line, and in the case of the coda of the slow movement of the "Surprise" symphony, its ravishing harmonic color. And these last measures, in the day of Haydn, must have been like a new and marvelous world unfolded to the gaze of humanity. Such music, under Dr. Muck's baton, is like the electrifying plunge of a healthy swimmer into a cold water bath. How it clarifies, simplifies, reduces, makes creative.

More astonishing than the symphony, to the untutored ears of to-day, was the Overture to "The Magic Flute." It stood out, boldly, commandingly. One had not conceived thus of the man of Salzburg. His opening chords, how extraordinarily tremendous! His fugal development, how dramatic! This is magnificently romantic music from the very pit of the classic period. Dr. Muck was recalled again and again. Then he turned to that bombastic piece of Liszt's and, as I live, the ghosts of the Huns and the Christians arose in the air, and battled before one's eyes. In all that Liszt wrote, even in his operatic fantasies, even in these preposterous symphonic poems, there is usually to be found at least one commanding flash of genius. There is in the "Battle of the Huns" discouraging allusion to piano figures, development which does not develop, aimless pawing of the air, empty shouting, but played properly, you

never forget that opening; you listen in absolute amazement to some of the things Liszt does with his "Crux and fidelis" phrase; you respond unwillingly to the blare of the brass and the organ at the end. In some manner, with all his shout and bombast, Liszt has preserved to us as no other tongue and few other pens, the glamour of romanticism in the '30's and '40's. The manner in which Dr. Muck, scarcely by nature an impressionist, grasps and conveys this spirit, is to me little short of marvelous. After this the audience applauded until the conductor and his men arose to their feet and stood a moment while the applause swelled.

Mme. Culp sang the "Träume" of Wagner as it had not been sung in Boston for many a year. She sang the "Ave Maria" of Schubert in such wise that it left the regions of mere human sentimentality and ascended to the home of arts. The exquisiteness of the melodic line! The infinite variety of nuance and color! Hanslick argued that the word color is not applicable to the musical art. I respectfully differ! In Mme. Culp's voice there are a hundred colors! The Schubert songs, and the amusing sentiments of the suffragette who watches her lover going forth to war—all this was thrice admirable.

OLIN DOWNS.

WALTER ANDERSON'S LIST

American Artists Prominent in Offerings
of New York Manager

A nearly all-American list of artists is announced for the forthcoming season by Walter Anderson, the New York manager.

Grace Kerns, who is to spend the Summer in Europe, and Marie Kaiser are the leading sopranos, both having had an extremely busy season and have already a good list of engagements to their credit for next season. Mildred Potter has had a long list of engagements and is now established as one of the most successful oratorio artists in the country. Alice Moncrieff, mezzo-contralto, has also made a good start, and remains under the same management another year. Paul Althouse, tenor, who is now of the Metropolitan Opera Co., is another "find" of Mr. Anderson's. He will do his concert work another season under this management. Another tenor is William H. Pagdin, who, among other brilliant successes, has appeared twice the same season with the Boston Handel and Haydn Society. Charles N. Granville's New York recital was one of the musical events of the season and takes a prominent place, not excluding the successful artists of international reputation. Gilbert Wilson, basso, the American String Quartet and the Manhattan Ladies' Quartet are also among the season's offerings.

Two important acquisitions among the instrumentalists are Albin Antosch, Austrian 'cellist, from the Vienna Conservatory and pupil of Gerardy, and Rebecca Davidson, the brilliant young pianist, who has been in Europe for several years, graduated from the Meisterschule in Vienna, and is a five years' pupil of the famous pedagogue, Leopold Godowsky. Mr. Anderson leaves for Europe in July for a brief vacation.

Dr. Marks's Orchestra Heard

The orchestra of the International Art Society, Dr. J. Christopher Marks, conductor, was heard in a concert at the Berkeley Theater, New York, on Friday evening, April 1, assisted by Edith Hallett Frank, soprano; Viola Ellis, contralto; George Carre, tenor, and Gwilym Miles, baritone. There was a large society audience.

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WHY GREAT CHORUSES ARE FEW

Largely a Matter of Leadership in Opinion of Dr. Vogt, of Toronto's Famous Mendelssohn Choir—Examples in Berlin and Vienna as Noted by Dr. Vogt in His Year's "Vacation" in Europe—Observations of Choral Singing in England, France and Scandinavia

DR. A. S. VOGT, to whose inspired direction are due the marvelous achievements of the Mendelssohn Choir of Toronto, is one of those persons to whom the word "vacation" does not convey primarily the idea of relaxation and repose, but rather a transfer of activities to a different locality. About this time last year the distinguished conductor went to Europe, ostensibly to enjoy a twelve-month recreation. He came back a trifle more than a week ago, rested and invigorated, it is true, but having put to his credit a year of genuine hard work. The most instinctive impulse of a hard-worked musician on a vacation would be, one might well imagine, to steer clear of all places in which music of any kind was being perpetrated. But whether he was tired or not, Dr. Vogt did precisely the contrary. He traveled from England to Russia and from Finland to Spain assiduously seeking out every choral society, symphony orchestra and opera house that lay in his path. He sought out composers and conductors, he attended rehearsals and festivals, he visited the publishers in quest of new works—in short, he did everything that an eager artistic explorer can possibly do. And the Mendelssohn Choir will shortly begin to reap the benefit of his labors.

This choir is soon to undergo its annual reorganization, for its vocal material is kept in a constant state of freshness by the elimination of those whose work does not measure up to the requisite high standard. Some five hundred applicants are waiting impatiently just now for Dr. Vogt to test their abilities, even though only a small fraction of this number can possibly have any hope of being accepted.

"During the last year the chorus has

been resting," Dr. Vogt told a representative of MUSICAL AMERICA. "Some of the changes which will be made upon my return will be due not necessarily to the vocal deterioration of some of its members but merely to the fact that they have gone to live elsewhere or have been married and have hence found it impracticable to attend



Dr. A. S. Vogt, Who Has Returned from a Year's Tour Abroad, to Resume Direction of Mendelssohn Choir of Toronto

to their choral duties. The organization will do some traveling, as in past years. I find this of inestimable advantage. We have our regular following at home and know how we may count upon its approval. But the applause of one audience, though pleasant, does not mean as much after a time as it did at first. One needs the stimulus that comes from the approval of strangers. And so there is a certain exhilaration in setting out to secure the approbation of hypercritical music centers like New York and Boston, which are accustomed to the very best of everything."

A Matter of Leadership

Why is it, one is often inclined to wonder, that highly successful choruses are less numerous than similarly favored orchestras? Largely, thinks Dr. Vogt, because of the men who conduct them.

"You will perceive," he remarked, "that famous choral bodies, such as the Berlin Philharmonic Chorus, under Siegfried Ochs, and the Vienna Männergesangverein are always sure of an enormous following. It is practically impossible to buy tickets for the concerts of the former. But the average chorus is controlled by your 'organist and choirmaster'—by a conservative, academic musician. In consequence it never succeeds in rising above a point of mediocrity. Now when a body of singers like this one in Berlin is controlled by such a genius as Ochs the public response is immediate. The triumphs of the Philharmonic Chorus are due not altogether so much to the sheer beauty of the voices of which it is constituted as to the astounding musical intelligence with which everything is interpreted.

"Berlin has eighty choral societies. Vienna has ninety-two. But it must not be thought that the concerts of all of these are attended with anything like equal extensiveness. The smaller ones have their individual followings, their separate sets of friends, so that the formidable aggregation is not really so significant as it appears to be.

Backbone of the Répertoire

"Many novelties are brought out during a season by such a chorus as that which Siegfried Ochs controls. Some are worth while, some are indifferently good. But

the backbone of the repertoire is formed, naturally, by standard works—Bach, Handel, Beethoven, Verdi and so on. Bach is dear to the public there. People flock in enormous numbers to performances of the 'St. Matthew Passion' and the B Minor Mass. And it is a curious fact that, though Handel is not supposed to be as much favored in Germany as he is in England, his works are, in reality, heard in far greater number there. The English have a way of satisfying their craving for Handel with the 'Messiah.' In Germany they perform not one or two of his oratorios but almost all of them—'Saul,' 'Samson' and others never heard elsewhere."

While in Vienna, Dr. Vogt managed to attend some rehearsals of the Männergesangverein. "The members of the society gave me a beautiful welcome," he relates, "and had a Kneip party for me that lasted until about 3 o'clock in the morning. Now the Viennese are above all things proud of their Philharmonic Orchestra. I was asked whether I had ever heard its equal and astounded them when I said that I had, and what was more, in America. On hearing that I meant the Boston Symphony they were inclined to be sceptical; Weingartner, they affirmed, had declared it fell just a trifle below their own Philharmonic. But I had the satisfaction of being able to quote against them the opinion of none other than the German, Max Fiedler, who had pronounced the Boston Symphony unrivalled. Still they seem unwilling to be convinced that anything can possibly surpass their own orchestra."

Star System in Opera

Dr. Vogt was at the Metropolitan Opera House last week on the occasion of the last "Meistersinger" representation of the season. He enjoyed the performance but he was at a loss to understand why the audience should not have been larger than it was.

"In Berlin such a performance would have crowded the house to the doors," he remarked, "for the attitude of the average operagoer there is different from what it appears to be here. When the works for the following week are announced, the box office is immediately besieged by those clamoring for tickets—tickets for their favorite opera, not singer. Indeed, they do not even know when they buy their seats who the singers are going to be. True, they flock to hear Caruso and Farrar and others whom we have constantly with us over here when they appear there, but nevertheless the star system is not developed to the same point as it is in this country. Doubtless the performances do not always measure up to ours but, admirable as the singing of the Metropolitan chorus is, I consider that of the Berlin Royal Opera to be even better."

Scandinavian Choral Singing

"I discovered that there was some exceedingly good choral singing to be heard up in the Scandinavian countries. The delight they take in singing up in those regions is amazing. They have some works by their own composers to fall back upon, too. Sibelius has written many short works for chorus. Delius has also produced a number of things which are interesting."

"The French composers are giving more attention to choral writings than they formerly did. Among them may be mentioned Florent Schmitt and Pierné. I must confess, however, that Pierné's latest work, the 'St. Francis of Assisi,' is not as good as some of his previous work. He shot his bolt in the 'Children's Crusade' and never again did he rise to as high a level."

One always depends upon England for choral news of importance, and during his stay there Dr. Vogt made sundry observations which are of significance. "On the whole," he observed, "the interest in choral

singing is not as widespread and intense as it has been in the past. Of course there are conservatives who will always be attracted by a performance of the 'Messiah' or the 'Elijah.' But otherwise things are not altogether as they have been. I think this condition may be ascribed to the increasing operatic activity and the growth of interest in orchestral performances."

English Quality Varies

"There is a good deal of diversity in the quality of work of the English choral bodies. You will find, for instance, that in point of vocal quality the singers of the north of England are considerably superior to those in the south. A most important feature in connection with the choruses in the north are the competitions held between the different organizations. Most of these are composed of artisans, who have not undergone elaborate training and who sing just for the pleasure of it. I heard many of them in Yorkshire and Lancashire. Their enthusiasm has lifted them to a point of astonishing efficiency of execution and loftiness of purpose. They have broken away from the old diatonic works and have gone in valiantly for the most modern productions. They do Bantock, Debussy, Reger, Elgar and no end of things of that kind. They exert a most efficacious influence in stemming the tide of performances of oratorios that have grown threadbare through repetition and by affording an impetus to choral music of a more up-to-date variety."

The Bantock Theory

"One of the works that I heard sung was Granville Bantock's 'Atlanta,' which is in twenty parts—a thing of enormous complexity. Bantock has been moved to write as he does by his detestation of opera. He considers it an unworthy form of art, a mischievous thing, and he wishes to counteract its influence. Absolute music is his ideal. Now in writing for an aggregation of singers he conceives everything from the orchestral standpoint. The various vocal timbres have to his mind the qualities of certain instruments. As a result his vocal writings are unvocal. The ceaseless shifting of tonality and the enormously difficult and unexpected intervals are supremely trying ordeals for the singers, who have to sacrifice not a little by the ceaseless concentration of thought on the purely technical difficulties which confront them. It is not the elaborateness of the contrapuntal texture of the composition which causes trouble but rather the unvocal intervals and the baffling changes of key. And it is in these characteristics that are to be found the most troublesome aspects of the generality of ultra-modern choral compositions." H. F. P.

Tollefsen Trio Concerts

The Tollefsen Trio—Carl Tollefsen, violinist, Mme. Schnabel-Tollefsen, pianist, and Paul Kéfer, 'cellist—will appear in their annual concert at the Brooklyn Academy of Music on Wednesday evening, April 23, assisted by Mme. Louise Linn-Pottle, soprano. The program will contain works by Gade, Mozart, Tchaikowsky, etc. The trio also played at the final concert of the People's Symphony Club at Cooper Union Hall, on April 3. Their numbers consisted of the Gade Novelle, op. 29, and the Tchaikowsky Trio in A Minor, op. 50. They were rendered brilliantly and with an excellent ensemble and won many recalls for the performers.

Ida Divinoff on Tour

Ida Divinoff, the young Russian violinist, is appearing with John McCormack at St. Paul, Chicago, Milwaukee, Madison, Appleton, two performances in Toronto, Canada, Utica, Syracuse, Springfield and Providence. Miss Divinoff is meeting with gratifying success on this tour.



BEATRICE McCUE

THE AMERICAN CONTRALTO

Akron Times, Feb. 7, 1913.—Miss McCue's voice is luscious and velvety in quality, and this loveliness extends throughout her upper and lower range.

Much can be said of the beauty of phrasing, clear enunciation, rhythmic grace, light and shade, intelligent appreciation of the words—the poem—which Miss McCue put into her songs. The difficult passages in many of her selections were sung with such ease, that to the unknowing, they seemed only simplicity itself.

The Aria, from "Paul and Virginia," Campbell Tipton's "Spirit Flower," Hil-dach's "Lena," and "Mélisande in the Wood" by Goets, are songs demanding such largeness of control, that they are impossible for the unskilled amateur—and often pitfalls for the unwise professional. Miss McCue sang these songs with ease, and great beauty of interpretation. The tonal shading and rhythmic grace were marked and beautiful.

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BOSTON NEW YORK

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Luckstone Pupils Win Laurels

The excellent work recently done by a number of Isadore Luckstone's pupils affords a telling testimonial to the efficacy of his methods of instruction. Lambert Murphy, tenor of the Metropolitan Opera Company, has had a gratifying season in concert and oratorio work. Mrs. Helen Allen Hunt, the Boston contralto, and Earl Cartwright, the Boston baritone, both of whom appeared recently, with great success, in "Elijah," with the Handel and Haydn Society, in Boston, enjoy marked popularity in the concert and oratorio fields. Mrs. Hunt also appeared this season with the Boston Symphony Orchestra. G. E. Rasely, a young pupil of Mr. Luckstone, was heard in Boston, last December, with the Handel and Haydn Society, in "Messiah," and scored an emphatic success. Marguerite Starrell, soprano, is another pupil of Mr. Luckstone, who is making good in the concert field.

Severn Pupils in Interesting Program

The closing pupils' recital of the present season was given at the studios of Mr. and Mrs. Edmund Severn in West 56th Street, New York, on Tuesday evening, April 1. Of Mrs. Severn's pupils Hattie Sonthal played the third movement of Mendelssohn's G Minor Concerto, and Frank La Forge's Valse de Concert, while Robert C. Cratty, bass, sang the "Vision Fugitive" from Massenet's "Hérodiade," and songs by Spross and Park, Mae Duncan, soprano, a group comprising songs of Clarke, Richards, and Mr. Severn's "My Secret." Rose Gartman sang "Coverly's" "What Would the Roses Say?" and Mr. Severn's "Soul of the Spell," with the composer playing the violin obbligato.

The violin pupils, who have studied with Mr. Severn, were Alvera Goldsmith, who played Keler Bela's "Sohn der Haide," Raymond Mayerhoff Singelee's "Faust Fantasia" and Rene Herbert Wieniawski's "Russian Airs," the latter playing with great brilliancy.

Recital of John Walter Hall Pupils

John Walter Hall presented two of his pupils, Florence Jarvis, soprano, and Marguerite Ayres, contralto, in a recital at his studio, Carnegie Hall, New York on April 4. Aside from the excellent vocalization of the two young singers a praiseworthy feature of their work was the linguistic ability displayed, Miss Ayres singing in French, German and English and Miss Jarvis in Italian, German, English and French. Each singer made her bow with an aria, Miss Ayres being satisfying in the "Divinités du Styx," which the Metropolitan forces have taken from Gluck's "Alceste" to amplify his "Orfeo," and Miss Jarvis giving an appealing delivery of the "Suicidio" from "Gioconda." In the following songs the two young women confirmed the expectations aroused by their opening numbers.

Mme. Clodius's Teaching Plans

Marthe Clodius, soprano, who has sung in concert successfully in New York and who has also devoted some time during the past Winter to instruction in voice, will specialize, during the remainder of the season and next Winter, in the teaching of French and German diction as applied to vocal art, a branch of voice culture for which she is eminently fitted both by nationality and training. Mme. Clodius will spend her Summer in Europe, as in the past, devoting much time to study in repertoire.

Carl Faeltens Hears Granberry Pupils

Carl Faeltens, director of the Faeltens Pianoforte School in Boston, spent a day at the Granberry Piano School, New York, on April 12, and heard pupils of all grades and ages from the first-year students to those who will graduate this year, in transposition work, sight reading and ensemble classes, in addition to the performance of solo work. He was very much pleased with the student's playing, especially that part resulting from the work done in the Faeltens System, which is employed in the school.

Musical at Miss Pinney's Studio

Harriet Foster, mezzo soprano, and Mary Pinney, pianist, gave a musicale at the studio of Miss Pinney on Monday evening.

Mrs. Foster sang selections from the works of Tartini, Schubert, Mendelssohn and Saint-Saëns. Miss Pinney played numbers by Gluck, Chopin and Moszkowski. In the Schumann Andante for two pianos Miss Pinney had the assistance of Bessie Merz at the second piano.

Hodgson Recital at American Institute

Leslie Hodgson, of the faculty of the American Institute of Applied Music, New York, is to give a piano recital at the school on Thursday evening, April 24, his program to include three pieces by A. Walter Kramer—"At Evening," "An Oriental Sketch" and "In Elizabethan Days."

GIFTED YOUNG SINGERS HEARD IN A RECITAL

Pupils of Elizabeth Kelso Patterson Show Evidence of Thorough Instruction



Elizabeth Kelso Patterson and Two of Her Most Promising Pupils—Insets: Above, Geraldine Holland; Below, Celestine Burchell

TWO pupils of Elizabeth Kelso Patterson were presented by the widely-known teacher of singing in an informal recital at her New York studio last week. They were Celestine Burchell and Geraldine Holland, both sopranos, who have had their entire training under this teacher, and they sang with the assistance of Charlotte Maloney, a young violinist, pupil of Florence Austin and Barbara Derby, a gifted young accompanist.

Miss Burchell has studied but one year and her singing of the Mozart aria "Voi che sapete," in Italian and the Cadman "Land of the Sky-Blue Water" was of a kind that showed conclusively what can be done in one year with the proper guidance and with serious work. A Mozart aria was sung by Miss Holland, who has had three years' instruction, also the Gounod "Ave

Maria," and Huntington-Woodman's "A Birthday." In addition to a fine command of her songs Miss Holland displayed a voice which is already fitted for concert-work and a musical intelligence far above the average. Her high tones are beautifully placed and are limpid in quality.

In both singers the matter of enunciation was unusually satisfying. Miss Patterson insists that this is possible only when the voice has been correctly placed. She begins her pupils on the Italian vowel-sounds which are so well-suited for vocalizing. For a whole year, when she thinks it necessary, the pupil is trained without singing songs, so that when the voice has been brought to the point where it is ready, the process of taking up songs and arias is not so difficult a matter. Everything that her pupils sing is memorized and studied thoroughly.

BOSTON APOLLO CLUB IN ITS FINAL CONCERT

Mollenhauer's Singers Have the Assistance of Festival Orchestra in a Worthy Program

Boston, April 14.—The final concert of the Apollo Club this season took place on the evening of the 8th, in Jordan Hall. An important innovation was made, for whereas the concerts of the club have had, at the most, the accompaniments of an organ and a piano, on this occasion there was the Boston Festival Orchestra, led by J. W. Crowley, with Concertmaster Carl Lamson, pianist, and Grant Drake, organist. The presence of the orchestra had an enhancing effect.

This club has progressed so well under the leadership of Mr. Mollenhauer that its performances have long been standards of their kind, but when all is said and done, the one general color of male voices demands contrast. The orchestra supplied it. It supplied dramatic commentary in Horatio Parker's choral ballad, "The Norsemen's Raid," it supplied the shimmering and the pulse that make the Barcarolle of the "Tales of Hoffmann" so enjoyable, whether its great dramatic significance is or is not understood. The program was as follows:

"Chorus of Dervishes," with orchestra, Beethoven; "Gondola Song," Gade; "The Alpine Fay" (trumpeter, Walter M. Smith); "The Beautiful Rose," Hastings; "Wake Not, But Hear Me," Thompson (baritone solo, Malcolm W. Freeman); "The Nun of Nidaros," Protheroe, with orchestra and organ; "The Norsemen's Raid," Horatio Parker, with piano and orchestra; Old Scotch Song, arranged by Margaret R. Lang, "Here's a Health to Ane"; Barcarolle, for orchestra and piano, Offenbach-Carter; Intermezzo for orchestra, Andrea; "A Summer Lullaby," Mohr; "In the Temple of the Muse," with orchestra, organ and vocal quartet, Messrs. Fitzgerald, Glendinning, Denghausen and Babcock.

This program gave much pleasure, by no means due solely to the fact that the orchestra accompanied. The vocal performances were in all particulars admirable. The work of the chorus need not be described again at this time. The attendance, as usual, was large and enthusiastic.

Yonkers "Daily News" Sponsor for an Interesting Concert

At the concert given at Hollywood Inn Hall, Yonkers, under the auspices of the Yonkers Daily News under the direction of Julius Hopp, on April 10, Charlotte Lund, the soprano; Gerta Schlosser, violinist, and Sara Gurovitch, cellist, were the soloists. Mme. Lund was received most enthusiastically in the "Dich Theure Halle" aria and in a song group, Hue's "J'ai pleurez en

Rève," Debussy's "Green" and Tchaikowsky's "Toujours a toi," her voice winning the unanimous approval of her hearers. Miss Schlosser played pieces by Wieniawski, Fiebich, Tchaikowsky, Van Goens, Dvorak and Zarcicky, and Miss Gurovitch was heard in cello pieces by Van Goens, Davidow, Goltermann and Popper.

Vera Barstow and Alice Eldridge Play Before Harvard Musicians

Boston, April 12.—An interesting program for piano and violin was given on April 10 before the members of the Harvard Musical Association by Vera Barstow, violinist, and Alice Eldridge, pianist, with Alice Siever Pulsifer, accompanist. The program included groups by Brahms, Schumann, von Kunits, Hubay, Ganz, Chopin, Fauré, Liszt and Mendelssohn, and was played in a manner which showed to advantage the good training received by each of these young artists. The audience was most demonstrative.



S. C. Bennett

Seth Chamberlain Bennett, for many years a prominent vocal instructor, died April 14 of apoplexy at Long Branch, N. J. Mr. Bennett, who was sixty-eight years old, was the organizer of a company of juvenile singers of opera a generation ago. He was the teacher of Vernon Stiles, the American tenor, who has sung with success at the Vienna Opera, and Harriet Behné, also distinguished as an opera singer. He taught in Berlin for two years and was the author of several books on voice culture. Of recent years he had taught Summer classes at Asbury Park and Ocean Grove, N. J. He is survived by his wife, three sons and one daughter.

Alfred Jannotta

Alfred Jannotta, composer, died April 11 in Los Angeles. He was seventy-six years of age, and a native of Capua, Italy.

Armand Fortin

Armand Fortin, superintendent of the vocal department of the New England Conservatory of Music, died last week at Kingston, Jamaica.

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FROM "MUSICAL AMERICA" READERS

Another List of "Ten Best Tenors"

To the Editor of MUSICAL AMERICA:
Sir—The suggestion by Mr. Lewis, in a letter to MUSICAL AMERICA last week as to the ten best tenors is very good. No two lists will be the same, but the discussion should be friendly and of interest. I suggest the following alphabetically:
Alessandro Bonci, Enrico Caruso, Edmond Clément, Florencio Constantino, I. W. Erschaff, Edward Lloyd, John McCormack, Antonio Paoli, Giovanni Zenatello, Nicola Zerola.
A. S. McCORMICK, M.D.
Akron, Ohio, April 9, 1913.

In Justice to W. F. Hamilton
To the Editor of MUSICAL AMERICA:
Might I ask you to make one or two cor-

rections in the article "Calling the Irish of America to Action in Cause of Music," which appears in the current number of your publication. I feel in justice to W. F. Hamilton, our general manager, that I must make this request.

The work of painting the very fine stage setting which we are using in our pageant is in the hands of Mr. Hamilton, whose work is so well known here. My opinion is that it will be the finest and most original scene that New York has yet seen.

Mr. Hamilton is also responsible for designing the lighting effects and for the design of the scene in its entirety.

Might I ask you to be so good as to make this correction? Yours very truly,
JOHN P. CAMPBELL,
Director.

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EAGER HEARERS AT LAST CULP RECITAL

Size and Brilliance of Audience
Shows Following Gained by
Singer in One Season

Just how powerful a hold Julia Culp has acquired during the last few months upon the affection of New York concertgoers was eloquently shown last Monday evening when the Dutch mezzo-soprano gave her last song recital of the season. One of the largest, most brilliant and most enthusiastic audiences that has attended any function of the kind during the past Winter crowded Carnegie Hall and gave the artist an ovation that must have warmed her heart. Three-quarters of her hearers made no attempt to leave their seats at the end of the regular program, taking for granted that she would add a number of extras. She did so, of course, and might even have given twice as many without completely satisfying the cravings of the "encore fiends."

Although her program was of the kind denominated as a "request" one, it was not as a whole comparable in musical interest with others which she has given here this season. Its best features were four Schubert mastersongs—"Pause," "Die Post," "Du bist die Ruh" and "Ave Maria"—Franz's "Mutter, O sing mich zur Ruh," Cornelius's "Untreu" and "Ein Tone" and Beethoven's "Adelaide." Pleasing, though not musically important, were two Dutch songs by Catherine van Rennes, Reichardt's "Phyllis und die Mutter," Franz's "Ständchen" and Cornelius's "An ein Veilchen." One noted with pleasure the name of Chopin on the list. Unfortunately it was not his superb and much-neglected "Meine Freude" that was so honored but the far less important, though dainty, "Das Ringlein." It was a distinct pity that on the occasion of her final appearance she should not have elected to sing some Schumann, Grieg, Brahms or Strauss in place of some of the tenuous things that she did offer.

Except for some tones slightly forced in emission Mme. Culp's voice delighted as usual by its glorious richness, its smooth, luscious, velvety quality. To hear her sing a few phrases in her enchanting, floating *pianissimo* is almost sufficient to recompense a reviewer for the hours of bad singing endured during the course of a season. Interpretatively she had opportunity for traversing a wide emotional gamut in this instance, and she was equally convincing in the tragic "Untreu," the indescribably tender "Du bist die Ruh," the devout "Ave Maria," the dainty French "Mignonette" and Loewe's airy "Mädchenlied," which was one of her encores. Much was expected of her delivery of Cornelius's marvelous "Ein Tone." It was somewhat disappointing, however, lacking variety of color and poignant expression. The two Dutch songs were much enjoyed and the extra numbers at the end of the concert included Beethoven's "Freudvoll und Leidvoll" from "Egmont," "Long, Long Ago" and the Loewe song just mentioned.

Coenraad V. Bos provided Mme. Culp with the kind of accompaniments which have caused his name to become almost proverbial of unqualified excellence in this field of art. H. F. P.

New Rochelle Church Musicians Re-engaged

Josephine Dell-Lampe, soprano, and J. Bodewalt Lampe, organist, have been re-engaged for the seventh consecutive year at the First Church of Christ Scientist, New Rochelle.

Max Jacobs in Musicale

On the program given by Arthur Scott Brook, organist, at the home of ex-Senator William A. Clark, on Tuesday evening, April 8, for members of the National Association of Organists, Max Jacobs, the New York violinist, appeared with great success. Mr. Jacobs played a Handel

Sonata and the Vivaldi "Ciaccona," in both of which he played with breadth and classic style, accompanied by Mr. Brook at the organ. Mr. Brook's numbers were a Faulkes Concert Overture, an Impromptu by Miller, Thorley's "Canzone," Hoyte's Fantasia, Lemare's Madrigal and Wolstenholme's familiar "Question and Answer." The assembled organists applauded the work of both Mr. Jacobs and Mr. Brook and admired the organ itself very much.

METROPOLITAN DISCOVERS AN AMERICAN CONTRALTO

Sophy Braslau Signed for Three Years
by Signor Gatti-Casazza after
an "Audition"



Sophy Braslau, Young New York Contralto, Who Has Been Engaged on the Metropolitan Opera Company

A New York girl who has never had stage experience of any kind, and who was unknown until this week, is the latest find of the Metropolitan Opera Company. Her name is Sophy Braslau and she is a contralto.

Miss Braslau, who was a pupil of Buzzi-Pecia for three years, after studying with Alexander Lambert, the pianist, is small in stature, and appeared with a number of other candidates for positions with the Metropolitan company before an audience consisting of Signor Gatti-Casazza, Toscanini, Hertz, Polacco, Amato, Setti and W. J. Guard.

After hearing her sing Mr. Guard, who is press representative of the Metropolitan Opera Company, approached her and said: "How can such a remarkable voice come from such a little person?"

Toscanini, Hertz and others were enthusiastic and a three-year contract was immediately signed.

Miss Braslau, who is twenty-two years old, will sing important rôles in "Madama Butterfly" and other operas.

To a representative of MUSICAL AMERICA she said: "I had never sung in a large auditorium before and was surprised at the size of my own voice."

Jane Noria, the American soprano, made her first appearance in London at a recent concert of the National Sunday League.

IN QUANDARY OVER MONTREAL'S OPERA

Impresario Jeannotte Determined
to Provide a Season, but
Auditorium Is Lacking

MONTREAL, April 14.—Albert Clerk-Jeannotte, artistic director of the late Montreal Opera, who has been confined to his rooms by nervous prostration since the close of the opera season, is again getting out a little, though far from strong. He assured the correspondent of MUSICAL AMERICA this week that he had no intention of allowing the fight for Montreal opera to drop without a struggle, and that although he was not yet in a position to make any announcements he expected to sail for Europe shortly with a definite program for a season of Canadian opera next Winter, though probably somewhat shorter than that of the last two years.

The question of a theater may be more puzzling this year than it has been before. It is generally expected that as a result of the agreement between the Shuberts and the Klaw & Erlanger interests one of the two existing first-class theaters in this city will be withdrawn from that class of business. Everything seems to point to His Majesty's Theater, which has been used for the last three opera seasons, being the only high-class theater in Montreal, but apparently it will be difficult if not impossible to secure it for an opera season of any length. The management at His Majesty's states very positively that it does not expect to lease it for opera purposes during the coming season. The other theater, the Princess, which according to general expectation will be devoted either to vaudeville or high-grade pictures, is ill-adapted to opera, owing to its smaller capacity in the stalls and balcony and its lack of boxes.

At the last meeting of the governors of McGill University the principal of the McGill Conservatorium, Dr. Perrin, announced that the plans for the celebration of the Wagner Centenary in Montreal had to be dropped, on account of the lack of any hall in which the festival performances could be held. He hoped that the University, which needs an assembly hall for its own purposes, would be able to co-operate with the musical people of the city in the erection of a building which would meet both requirements.

Beatrice Bowman, one of the favorite sopranos of the Montreal opera, and Mme. Pilar-Morin combined their talents on Friday evening in a very interesting recital at the Ritz-Carlton Hotel, in aid of a local charity.

George M. Brewer, organist of the Messiah, Unitarian, is giving a Spring series of organ recitals on Saturday afternoons, the programs of which are unusually interesting. His performance of the Elgar Sonata in G on Saturday last was masterly. K.

Bart Wirtz to Teach at Peabody Conservatory Summer School

BALTIMORE, April 15.—Bart Wirtz will have charge of the cello department of the Summer Session of the Peabody Conservatory of Music. He is a native of Holland and a concert artist who has scored a signal success on his various concert tours of this country and of Europe. He has played in almost every city of importance, and but a few years ago made a tour of the world, appearing in Japan, Dutch East Indies and China, where he had an unbroken series of triumphs. For the past three seasons he has been giving joint recitals with Arthur Whiting, pianist, playing in many of the large universities, as Harvard, Yale, Princeton, Brown and Westover. The Peabody Summer School will be in session for six weeks from July 1 to August 12 and the curriculum will include all branches of music taught by an exceptionally strong staff of teachers.

Lilli Lehmann is preparing her "Memoirs" for publication next Fall.

NEW HOME ASSURED FOR METROPOLITAN

One of Leading Directors Confirms Announcement Originally
Made in "Musical America"

That a new Metropolitan Opera House was to be built to replace the famous Broadway house was originally predicted in MUSICAL AMERICA some time ago, and confirmation of this announcement was contained this week in a definite statement by the New York Herald that the matter had been settled in the minds of the Metropolitan directors.

In this connection the interesting fact is brought forward by the Herald that the late J. Pierpont Morgan was largely responsible for the company retaining the present house as long as it has.

It has been repeatedly suggested in board meetings that the present location is not all that could be desired and that the opera house itself is not entirely suited to the present demands of opera giving. But Mr. Morgan is said to have had a sentimental feeling toward "the old house," and much as others who are prominent in matters operatic here may have wished for a change of locale they deferred to Mr. Morgan's wishes.

"As long as Mr. Morgan lives the Metropolitan will not move," said one of the leading directors of the institutions last season. Now that the great financier has passed away the movement to find a new site for the Metropolitan is being agitated anew.

One of the directors, who asked that his name be not used, said to the Herald:

"We will now begin looking about for a new site and build a new opera house. This much is practically assured. This will not be done in time for next season's opera, as it is a matter for long and serious deliberation. The present house is scarcely adequate in the matter of room for rehearsals. Nor is it roomy enough for the masses who wish to hear opera and cannot afford to pay the price of orchestra seats."

"When the new house is built there will be very roomy galleries, seating thousands, who can then hear the best opera at reasonable prices. No site has yet been selected nor has any definite move been made, but the site of the Metropolitan is going to be changed as soon as is reasonably possible."

Myrtle Elvyn's Summer Plans

Myrtle Elvyn has joined her mother at the latter's permanent residence at the Hotel Ansonia, New York. They have cancelled their passage on the Olympic and will take a bungalow near Bangor, Me., for the Summer.



HUGO KORTSCHAK VIOLINIST

American Tour Oct., Nov., Dec., 1913

Press Comments

"Die Zeit," Vienna, 10/12/1912.—"Hugo Kortschak, who manifested in his playing all the ardor of the South, and a superiority in style that one seldom finds nowadays."

"Allgemeine Musikzeitung," Berlin, 11/10/1912.—"... a violinist who executed his task with thoroughness. He played the Mozart Concerto with perfect technique, and exhibited in his cadenza a virtuoso's brilliancy which must class him among the first of our violinists."

Management: H. Culbertson, Fine Arts Bldg., Chicago

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The Greatest Living Woman Violinist

THIRD AMERICAN TOUR, ENTIRE SEASON 1913-1914
Management: LOUDON CHARLTON, Carnegie Hall, New York



Charles Heinroth, the Pittsburgh municipal organist, recently appeared in the third organ recital at Williams College.

John Adam Hugo recently gave a recital of his own works at the New Assembly, New York.

Andrew Carnegie has given \$1,250 toward the fund for the purchase of a new organ for the Olivet Church, Springfield, Mass.

The Board of Governors of the New York Musicians Club gave a reception to Victor Herbert on the evening of Thursday, April 17, at the club rooms.

Robert W. Field, organist of the Second Congregational Church, Westfield, Mass., was married recently to Ida H. Baer, the soprano soloist of the same church.

Heinrich Schuecker, Jacques Hoffmann and Heinrich Barth, of the Boston Symphony Orchestra, gave a program of works for harp and strings at Springfield, Mass.

Walter Henry Hall, the New York organist and choral director, appeared in a recent recital at Bridgeport, Conn., assisted by Alice Esther Smith, soprano.

Amato, Schumann-Heink, Tina Lerner and Gerville-Réache have been engaged as soloists for the May Festival of Springfield, Mass.

Josephine Hildasmith gave a recital of piano classics in Canon City, Col., with the assistance of Mrs. Charles Williamson, soprano.

Under the auspices of the Smith College alumnae the Misses Dorothy, Rosalind and Cynthia Fuller gave one of their inimitable programs of English folk songs at Springfield, Mass.

Richard Arnold, the New York violinist, was heard in Westport, Conn., on April 7, under the auspices of the Westport Musical Society, Norma Weber, contralto, being an assisting artist.

The Cartica Opera Company gave a concert at New Haven, Conn., on April 9, the participants being May Keon, Messrs. Cartica, Capelloni and Gravina, and Ignace Nowicki, violinist.

Mrs. Frederick Bauer, soprano, sang delightfully at the studio of A. E. Prescott, Boston, on April 2, her numbers including old composers, as well as numbers by Carpenter and Foote.

Henry Purcell Veazien, baritone, was heard in a song recital at the Play House in Washington, D. C., recently, presenting a varied program. Clara Ascherfeld made an excellent accompanist.

A recent piano students' recital of unusual interest was that at the Gebest studio in Washington, D. C., when a number of pupils presented a difficult program of the works of many composers.

Carrie Bridewell, the noted contralto, will give a recital at the Academy of Music, Brooklyn, N. Y., on Tuesday evening, April 22, for the benefit of the Brooklyn Music School Settlement.

A program of Schumann, Chopin and Liszt was given on April 2 at Radcliffe College by the Boston pianist, Heinrich Gebhard, the same program being given the following evening at Harvard College to a very demonstrative audience.

Isidore Troostwyk played the solo in the "Meditation," from "Thais," with the New Haven Symphony Orchestra on April 8. The soloist of the concert was Attilio di Crescenzo. Leo Troostwyk, cellist, played before the B'Nai Ami Club on April 15.

A purse of \$50 and a wreath were presented to David Stanley Smith, conductor of the New Haven Symphony Orchestra, at the final concert, Prof. William Lyon Phelps making the presentation of the purse.

Jessie Morse Behrenson, soprano, sang before the members of the Cottage Club, Boston, on March 28. Mrs. Behrenson has also sung at several of the opera lectures given at the Boston University during the Winter.

Mr. and Mrs. Charles R. Locke opened their New York house April 13 for a musicale by the Volpe Quartet, at which Mme. Marie Mattfeld of the Metropolitan Opera Company sang songs by Debussy, Brahms and Schumann.

Mendelssohn's oratorio, "Christus," was sung recently by the First Lutheran Church choir, of Jamestown, N. Y. Samuel Thorstenberg, organist. Assisting the choir were Walter Kleist and a sextet consisting of Messrs. Lofgren, Ellison, Eckman, Hammerstrom, Seaburg and Thorstenberg.

William Simmons, the New York baritone, has been engaged to sing the baritone solo part in Gaul's "Holy City" at the Tompkins Avenue Congregational Church, Brooklyn, N. Y., on Sunday evening, April 27. This is Mr. Simmons' third engagement at this church this season.

The usual enthusiasm accompanied the Hugo Mansfeldt pupils' recital in San Francisco, on April 2, when Century Hall was overcrowded with an audience that heard a program given by the following pianists: Sarah Unna, Venita Hamilton and Bessie Fuller.

That the Oratorio Society, of Bridgeport, Conn., shall become a permanent organization was decided at a recent meeting of the members. The following additions were made to the board of directors: Rev. E. J. Craft, Lucien T. Warner, F. V. Burton, Rev. C. L. Gömph, R. M. Eames and Thomas Fish.

During commencement week, June 16, the Lotus Quartet of Boston will sing in Hebron, Farmington and Bridgeton, Me., and Dairy, N. H. This quartet will also be heard in Dover, N. H., on April 15 before the Women's Club; in Providence, R. I., on April 16 and in Putnam, Conn., on April 25.

Voice pupils of Mr. and Mrs. William John Hall gave a concert in the Musical Art Building, St. Louis, on March 29. Among the participants were the Misses Woestmann, Junker, Garvey, Fabian and Doorley and Messrs. Newsum, Haerting, Sale and Stark. An elaborate program was given.

Wilbur Follett Unger presented his talented pupil, Harry Clay Walker, in a debut piano recital in Montclair, N. J., on April 2, assisted by two other Unger pupils, Mildred O. Jacobus, mezzo-soprano, and Charles Roy Castner, pianist. Features of the program were two preludes composed by Mr. Walker.

A recent recital was given by pupils of the Bach Pianoforte School, Boston, those participating including Loretta Monahan, Louise Bond, Lillian Seyboyer, Gladys Drake, Mrs. Seavours Cummings, Catherine Flynn, Ella Curtis, Lena Ford, Mae Drake, Arthur Moore, Caroline Fitzgerald and Bella Gordon.

Nicholas Douty, tenor, of Philadelphia, and Marion E. Gibson, of York, Pa., participated in a recital in Woman's College Hall, at Frederick, Pa., last Monday evening. Mr. Douty was at his best in ballad singing and delicacy of expression and clear enunciation characterized his efforts. Miss Gibson is a graduate of the college, and she gave an excellent interpretation.

For the benefit of the flood sufferers a concert was given at the Fischer Theater, Danville, Ill., on April 6. The affair was under the direction of the Commercial-News, and a very large audience was on hand. A lengthy and elaborate program was given, comprising orchestral, choral, piano and solo vocal numbers. All of the music was exceptionally well performed.

A good sized audience heard the third concert by the New Castle (Pa.) Orchestral Society, Edward F. Kurtz, conductor.

Emma Bauman was the soloist of the evening, and her work deserved the hearty reception accorded to her. The orchestra numbers included the Kriens suite, "In Holland," the "Coriolanus" Overture and the "Lohengrin" Act Three Prelude.

Guests of the Hungry Club of New York at its April 12 dinner were Otto Hauerbach and M. Desire R. Weidinger, both light opera composers. A program was given by three young Southern women, Polly Roberts, who played the left-hand arrangements of the "Lucia" Sextet; Betty Rubel, violinist, and Perle Evans Barber, impersonator.

The oratorios, "The Redemption," Gounod, and "The Last Judgment," Spohr, were given during the past month by the members of the choir of the First Presbyterian Church, Oakland, Cal., under the able direction of Percy A. R. Dow. The soloists were Mrs. Zilpha R. Jenkins, soprano; Mrs. Ruth Waterman Anderson, contralto; J. F. Veaco, tenor; Godfrey Price, bass.

The Sunday afternoon gatherings at the Oldberg Studio in Washington, D. C., have become an established meeting place for local talent of the various branches of art. Student and master freely exchange their views and accomplishments informally to mutual advantage. Mme. Oldberg is doing a big work for the establishment of an artistic atmosphere in the National Capital, through these gatherings.

Evelyn Scotney was presented with a floral offering by the Yale Dramatic Association during the presentation of selections from "Faust" and "Martha" at New Haven, Conn., by members of the Boston Opera Company. Other participants were Marguerite Donvanni, Ernestine Gauthier, Alfredo Ramella, José Mardones, Howard White, Raoul Romito, Myro Sharlow and Rodolfo Fornari.

D. A. Clippinger, who has been located in Kimball Hall, Chicago, since 1889 in his specialty of voice building, has published several books, including "The Elements of Voice Culture," "Systematic Voice Training" and three smaller books called "Studio Notes," Nos. 1, 2 and 3, which have been widely read. Mr. Clippinger's latest book, "Systematic Voice Training," was published in 1910.

A series of special song recitals on "The Life and Works of Stephen Foster," by the Harmony Glee Club of Brooklyn, was begun this week under the auspices of the Board of Education of New York. The club, which consists of thirty-five male voices and seven soloists, sang twelve of the Foster songs last Sunday afternoon at Morris High School, and Augustus Ludwigh gave an interpretative lecture.

The University of Wisconsin Orchestra was the main feature of the sixth artist recital of the University School of Music, Madison, on April 2. The program was a decided success for Director Charles Manp as well as for the individual members. Contributing to the success of the evening was the splendid work of Waldemar von Geltch, violinist, and the choral union, both of the school, and Miss Regan's work as accompanist displayed thorough musicianship.

The closing "Informal" of the Women's Philharmonic Society, Amy Fay, president, takes place at Studio 839, Carnegie Hall, New York, on April 19. The artists who are to provide the program are Louise Carver Bodemann, soprano, and Stellario Cambria, mandolinist, with Mrs. Lillian Olgendam and Mme. Helena Pino, accompanists. The women's orchestra, Miss Eddy, conductor, will give a special concert in May for the benefit of the society.

The annual concert of the Y. M. C. A. chorus of York, Pa., was given in the high school auditorium of that city on Thursday evening of last week, more than one thousand persons being in attendance. A varied program was given by the organization composed of twenty young men under the direction of Urban H. Hershey, assisted by Mrs. T. Edward Dromgold, soprano; A. A. Knoch, violin, and Frances Greenwald, piano.

The Ebell Club of Oakland, Cal., was afforded a pleasurable afternoon recently when Herman Martonne gave a violin recital at the club rooms. He played a Strauss Sonata, Ernst Concerto, Prelude and Gavotte by Bach, "Sicilienne" and "Rigaudon," Françoise-Kreisler, "La Precieuse," Couperin-Kreisler, Beethoven's Menuet, Gavotte and Gossec's "Tambourine" and Souvenir de Moscow by Wieniawski.

"The Purple Road," called an operatic romance, centering around the story of Napoleon and "Mme. Sans Gêne," had its first New York performances last week at the Lyric Theater, but was not a success. The music is by Heinrich Reinhardt and William Frederick Peters and the book and lyrics by "Fred de Gresac" and William Cary Duncan. "Fred de Gresac" is the nom de plume of Mrs. Victor Maurel, wife of the famous baritone, who was originally cast for the rôle of Napoleon in the opera, but withdrew.

Robert N. Watkin has been appointed chairman of the arrangement committee for a concert to be given in May by the Dallas Schubert Choral Club for the benefit of the Building Fund of the Newsboys' Association. As secretary of the Dallas Grand Opera Committee, secretary of the music committee of the Shriners' convention of North America, to be held in Dallas, May, 1913, and chairman of the Dallas Chamber of Commerce Music Committee, Mr. Watkin is doing good work for music in Texas.

Another of a series of Sunday afternoon concerts by Anton Witke, concertmaster of the Boston Symphony Orchestra, Heinrich Warnke, cellist, also of the orchestra, and Mrs. Witke, pianist, was given on March 29, with Mr. Féris, viola. The program included the Volkmann Trio, B Flat Minor, op. 5; Beethoven's Serenade, D Major, op. 8, and the Liszt Rhapsodie Hongroise, No. 9. These works were given a masterful performance. The Witke and Warnke trio, with Harriot Eudora Barrows, the Boston soprano, gives the second concert of the Steinert Series, in Providence, on the evening of April 11.

Assisted by Winifred Bauer, violinist, Minnie Tracey, the American soprano, was heard in a recital of songs at the New York studio of Edgar Mills on Thursday afternoon of last week. She sang numbers by Gluck, Rameau, Debussy, Liszt, Sibelius, Sjögren, Berlioz, Massenet, Duparc and Saint-Saëns. The excellence of Miss Tracey's singing won her a warm welcome from her numerous hearers. Miss Bauer contributed some short violin pieces by Svendsen, Martini and Papini and also played effective obbligatos to Miss Tracey's Sjögren and Saint-Saëns songs. The accompaniments were capably played by Harold Smith.

The second week of the Aborn English Grand Opera Company, at the Brooklyn Academy of Music, began on April 14, with a good performance of "Lohengrin." Excellent was the work of the principals, including Aida Hennin, as *Elsa*; Leonid Samoloff, in the title rôle; Jane Herbert as *Ortrud*, and Lewys James as *Telramund*, but the chorus was rather ragged in its attack and in numbers it was inadequate to fulfill the demands of the score. Miss Hennin, who was a favorite in Brooklyn last season, received a hearty reception and in her singing and acting deepened the favorable impression made at that time. Mr. Samoloff improved during the course of the performance and aroused general enthusiasm.

Everett E. Truette, A. G. O., one of the founders of the American Guild of Organists, gave the twenty-first organ recital, under the auspices of the New England Chapter, in Symphony Hall, Boston, on the evening of April 8, the program including numbers by Bach, Tombelle, Guilmant, Lemare, Rossi, Thiele, and a Suite in G Minor by Mr. Truette. A set of chimes had been added to the organ especially for this recital by the builders of the organ. Mr. Truette used it to advantage in his Meditation and in the Guilmant Lamentation. The forty-fifth public service of the Guild was held at the Baptist Church, Brookline, on the evening of March 25 by the quartet choir, Mrs. Florence Rich King, organist and director.

An interesting concert was given in Seattle recently under the direction of Ferdinand Dunkley. A quartet composed of Mrs. A. H. Brush, soprano; Sylvia Ware Ireland, contralto; Charles Case, tenor, and George Hastings, bass, gave a successful presentation of Charles Wakefield Cadman's grateful cycle "The Morning of the Year." The solo parts were well handled and the ensemble at all times effective. The program also included several duets sung by Mrs. Brush and Mrs. Ireland, among them the duet from Puccini's "Madama Butterfly," which was especially well given. Charles Case revealed a fine tenor voice in his singing of Dunkley's "Oh Moonlight Deep and Tender." George Hastings sang "She Alone Charmeth My Sadness," from Gounod's "Queen of Sheba." Ferdinand Dunkley was heard in several effective piano solos.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Aida, Frances—Pittsburgh, Apr. 22.
Althouse, Paul—Metropolitan Opera tour, Apr. 28 to May 10; Lawrence, Mass., May 12; Derby, Conn., May 13; Lowell, Mass., May 14; Nashua Festival, May 15, 16; Olean, N. Y., May 19; Bradford, May 20; Keene, May 22; Fitchburg, May 23; Schenectady, May 26; Evanston Festival, May 28-30.
Austin, Florence—Cleburne, Tex., Apr. 18.
Barbour, Inez—Cleveland, Apr. 20; New Castle, Pa., May 1 and 2; Washington, D. C., May 7; Olean, N. Y., May 19; Bradford, Pa., May 20.
Beddoe, Mabel—New York, Apr. 29.
Berry, Benjamin—Yonkers, N. Y., Apr. 21, 22; Warren, O., May 16; New Wilmington, Pa., June 16.
Bonci, Alessandro—Lincoln, Neb., Apr. 18; Philadelphia, Apr. 26; Charlotte, N. C., Apr. 30; Wilmington, N. C., May 2.
Bryant, Rose—Lawrence, Mass., May 12.
Case, Anna—Savannah, Ga., Apr. 28, 29; Trenton, N. J., May 5; Syracuse, N. Y., May 7; Elmira, N. Y., May 12; Scranton, Pa., May 13; Warren, Pa., May 14; Watertown, N. Y., May 16; Waterbury, Conn., May 22; Norfolk, Conn., June 5.
Connell, Horatio—Philadelphia, Apr. 29; Paterson, N. J., Apr. 30; Utica, N. Y., May 28; Bethlehem, Pa. (Bach Festival), May 30-31.
Dufault, Paul—Brooklyn, Apr. 30; Lewistown, Me., May 6.
Dunham, Edna—Maplewood, N. J., Apr. 25; Brooklyn, Apr. 25.
Eldridge, Alice—Chicago, Ill., Apr. 23.
Fine, Beatrice—New York, Apr. 24 and 27.
Flint, Willard—Nashua, N. H., May 16.
Goold, Edith Chapman—Hartsville, S. C., Apr. 23, 24; Kingston, N. Y., Apr. 29.
Granville, Charles N.—Newark, N. J., Apr. 30; Schenectady, N. Y., May 26; Shelbyville, Ky., June 3; Danville, Ky., June 4.
Hess, Ludwig—Rome, N. Y., Apr. 23; Owego, Apr. 24; Geneva, Apr. 25; Olean, Apr. 28; Medina, Apr. 29; Newark, N. Y., Apr. 30; Ithaca, May 1; Ogdensburg, May 2; Little Falls, May 6.
Hinkle, Florence—Des Moines Music Festival, Apr. 30.
Hinshaw, W. W.—Paterson, N. J., Apr. 28; Erie, Pa., May 6; Ann Arbor, May 17; Saratoga Springs, N. Y. (S. M. T. A.), June 12.
Hudson-Alexander, Caroline—Jersey City, N. J., Apr. 24; New York, Apr. 25.
Kaiser, Marie—Montpelier, Vt., May 28-29.
Kaufmann, Minna—Yonkers, Apr. 26; Bordentown, May 2; Philadelphia, May 3.
Kerns, Grace—Englewood, May 6; Keene, May 22; Fitchburg, Mass., May 23; Bethlehem, Pa. (Bach Festival), May 30-31.
Kellerman, Marcus—DeKalb, Apr. 18; Springfield, Apr. 22; Huntington, W. Va., May 1.
Kinsel, Bertha—Albany, N. Y., Apr. 21.
Kraft, Edwin Arthur—Evanston, Ill. (Northwestern University), Apr. 29; Pullman, Wash. (State College), May 23.
La Ross, Earle—Easton, Pa., Apr. 22.
Lerner, Tina—Johnstown, N. Y., Apr. 18; Oberlin, O., Apr. 22; Morgantown, W. Va., Apr. 25; Richmond, Va., May 6; Springfield, Mass., May 9.

Levin, Christine—New York, Apr. 21.
Lund, Charlotte—Boston, Apr. 19; New York, Apr. 20; New York (Carnegie Hall), May 4; Dayton, May 5; Jersey City, May 20.
Martin, Frederic—Hartsville, S. C., Apr. 23, 24; Durham, N. C., Apr. 25; New Castle, Pa., May 1, 2; Bowling Green, Ky., May 8, 9; Lowell, Mass., May 14; Hackensack, N. J., May 16; Canandaigua, N. Y., May 20; Keene, N. H., May 22; Fitchburg, Mass., May 23.
Mannes, David and Clara—Middleburg, Conn., May 1 and May 15 (Westover School); Fall River, Mass., May 19.
McCue, Beatrice—Yonkers, N. Y., Apr. 21.
McMillan, Florence—Pelham Manor, Apr. 25; New York (evg.) Apr. 25; New York, Apr. 28, 30; Princeton, N. J., May 2.
Miller, Christine—Columbia, S. C., Apr. 22; Hartsville, S. C., Apr. 23, 24; Erie, Pa., Apr. 29; Coraopolis, May 1; Sewickley, Pa., May 12; Huron, S. D., May 23; Evanston, Ill. (North Shore Festival), May 26.
Miller, Reed—New Castle, Pa., May 1, 2; Cincinnati, May 8; Schenectady, May 19; Evanston, Ill., May 26.
Morrissey, Marie Bossé—Brooklyn, Apr. 20.
Murphy, Lambert—Des Moines Music Festival, Apr. 30.
Pagdin, Wm. H.—Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10; Montpelier, Vt., May 29.
Peavey, N. Valentine—New York (Astor), Apr. 22; Brooklyn, Apr. 24; New York (Harris Theater), May 11.
Phillips, Arthur—Carnegie Hall, New York, Apr. 18.
Pizer, Maximilian—New York, Apr. 29.
Potter, Mildred—Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Philadelphia, Apr. 26; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10; Keene, May 22; Fitchburg, Mass., May 23; Montpelier, Vt., May 28, 29.
Rogenshofer, Mimi—Rome, N. Y., Apr. 23; Owego, Apr. 24; Geneva, Apr. 25; Olean, Apr. 28; Medina, Apr. 29; Newark, N. Y., Apr. 30; Ithaca, May 1; Ogdensburg, May 2; Little Falls, May 6.
Rogers, Francis—Scarsdale, N. Y., Apr. 19; Maplewood, N. J., Apr. 24; Groton (Mass.) School, Apr. 29.
Ropps, Ashley—Freeport, Ill., Apr. 22; Dubuque, Ia., Apr. 24; East Dubuque, Ill., Apr. 25; Dixon, Ill., Apr. 28.
Scott, Henri—Des Moines Music Festival, Apr. 30.
Severn, Edmund—Brooklyn, Apr. 29.
Sorrentino, Umberto—New York (Astor), Apr. 22; Passaic, N. J., May 8; Brooklyn, May 12.
Stoddart, Marie—Lawrence, Mass., May 12.
Sundellus, Marie—Lowell, Mass., May 14.
Swartz, Jeska—Nashua, N. H., May 15, 16.
Thompson, Edith—Providence, R. I., Apr. 18.
Tollefsen, Mr. and Mrs. Carl H.—Brooklyn, Apr. 19, 22; Carnegie Hall, New York, May 4; Brooklyn, May 8.
Troostwyk, Leo—Rome, N. Y., Apr. 23; Owego, Apr. 24; Geneva, Apr. 25; Olean, Apr. 28; Medina, Apr. 29; Newark, N. Y., Apr. 30; Ithaca, May 1; Ogdensburg, N. Y., May 2; Little Falls, N. Y., May 6.
Troostwyk, Hendrika—Rome, N. Y., Apr. 23; Owego, Apr. 24; Geneva, Apr. 25; Olean, Apr. 28; Medina, Apr. 29; Newark, N. Y., Apr. 30; Ithaca, May 1; Ogdensburg, N. Y., May 2; Little Falls, N. Y., May 6.
Wells, John Barnes—New York City, Apr. 18; Cleveland, O., Apr. 24.
Welsh, Corinne—Warren, Pa., Apr. 18.
Werrenrath, Reinald—Portland, Me., Apr. 18; Philadelphia, Pa., Apr. 22; Pittsburgh, Apr. 24; MacDowell Club, New York, Apr. 29; Lawrence, Mass., May 12; Nashua, N. H., May 15, 16.
Williams, Grace Bonner—Nashua, N. H., May 15, 16.
Wilson, Gilbert—Paterson, N. J., Apr. 29.
Wirthlin, Rosalie—Des Moines Music Festival, Apr. 30.
Young, John—Warren, Pa., Apr. 18; Orange, N. J., Apr. 25.

Orchestras, Quartets, Choruses, Etc.

Jacobs Quartet, Max—Union Hill, N. J., Apr. 20.
People's Symphony Orchestra—Carnegie Hall, New York, Apr. 20.
Minneapolis Symphony Orchestra (Spring Tour)—Kirksville, Mo., Apr. 19; St. Joseph, Mo., Apr. 20; Atchison, Kans., Apr. 21; Leavenworth, Kans., Apr. 22; Tulsa, Okla., Apr. 23; Springfield, Mo., Apr. 24; Lawrence, Kans., Apr. 25; Hutchinson, Kans., Apr. 26;

Wichita, Kans., Apr. 28; Columbia, Mo., Apr. 29; Evansville, Ind., Apr. 30, May 1; Charleston, Ill., May 2; Terre Haute, Ind., May 2; Greencastle, Ind., May 3; Indianapolis, Ind., May 5; Akron, O., May 6, 7; Kalamazoo, Mich., May 8; South Bend, Ind., May 9; Valparaiso, Ind., May 10; Appleton, Wis., May 12, 13; Benton Harbor, Mich., May 14; Lafayette, Ind., May 15; Bloomington, Ind., May 16; Decatur, Ill., May 17; Peoria, Ill., May 18; Monmouth, Ill., May 19; Burlington, Ia., May 19; Galesburg, Ill., May 20; Moline, Ill., May 21; Cedar Rapids, Ia., May 22, 23, 24; Oskaloosa, Ia., May 26; Lincoln, Neb., May 27; Omaha, Neb., May 27; Grand Island, Neb., May 28; Sioux City, Ia., May 29; Mitchell, S. D., May 30; Sioux Falls, S. D., May 31; Aberdeen, S. D., June 1, 2; Valley City, N. D., June 3; Grand Forks, N. D., June 4.

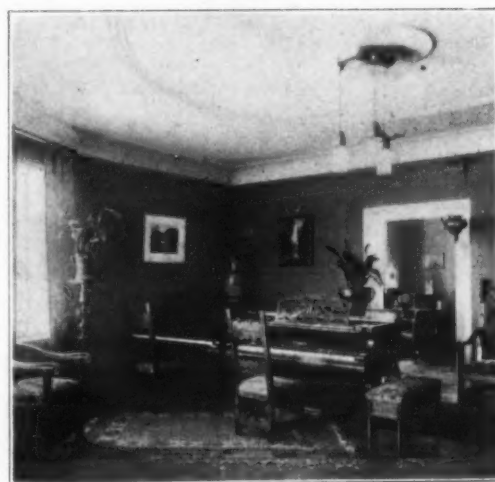
Place Mandolin String Quartet—New York, Apr. 27.

Schubert Quartet—Brooklyn, N. Y., Apr. 22; Hackettstown, N. J., Apr. 28.

Tollefsen Trio—Brooklyn Academy, Brooklyn, N. Y., Apr. 23.

HIS STUDIO RENDEZVOUS
FOR AMERICANS ABROAD

Edwin Hughes's Class in Munich Contains Pianists from Many States



Interior of Edwin Hughes's Piano Studio in Munich

MUNICH, Mar. 31.—Edwin Hughes, the American pianist and former Leschetizky assistant, has, during his first season in Munich, already made a firm place for himself in European musical life. His various concert appearances in Germany and Austria have been a series of successes, and he has been hailed wherever he has appeared as a musician and pianist of rare gifts. Although there are at present any number of successful American singers in German opera houses, the prejudice against artists from the land of "Unkultur" has by no means entirely disappeared in German Europe, and there are few American pianists in particular who have been able to make names for themselves in Germany.

In addition to his frequent concert appearances Mr. Hughes finds time to attend to a large class of pupils. This season he has had students from many States in his class, including Massachusetts, Pennsylvania, Maryland, Michigan, Wisconsin, Missouri and California; also from Canada. Besides his American pupils Mr. Hughes has a number of Germans who have taken advantage of his presence in Munich to join his class, and several pupils have left the Munich Royal Conservatory to study with him. At the request of many of his pupils and also to accommodate teachers and students coming abroad for study during the Summer months, Mr. Hughes has decided to remain in Munich for almost the entire Summer.

Important features of Mr. Hughes's work are the frequent evening musicales for his pupils and the classes in ear-training. His attractive studio, furnished in Italian Renaissance, and overlooking a broad sweep of the beautiful Isar river, has been pronounced one of the most artistic music-rooms in all Munich.

During the coming season Mr. Hughes will make frequent concert appearances in the European music centers, playing in Berlin, Vienna, Munich and other large cities.

First Performance of "The Music Makers"

Walter Henry Hall presented the first performance in America of Elgar's new choral ode, "The Music Makers," with the Columbia University Festival Chorus at Carnegie Hall on Wednesday evening, April 16. Sullivan's "Golden Legend" was also heard at this concert with Grace Kerns, soprano; Mildred Potter, contralto; Dan Beddoe, tenor, and Herbert Witherspoon, bass, as soloists. A complete review of the concert will appear in **MUSICAL AMERICA** next week.

YAW TOP NOTES AID
PHILADELPHIA FUND

Soprano Star of Flood Benefit—
Recitals of Ysaye, Godowsky
and Kneisels

PHILADELPHIA, April 14.—Ellen Beach Yaw was the principal soloist at a concert given at the Metropolitan Opera House for the benefit of the flood sufferers in the West last Saturday evening, the program also including numbers by several local artists. Miss Yaw, who had not been heard in Philadelphia for several years, exhibited the remarkable range and flexibility of her voice in the "Bell Song," from "Lakmé"; two felicitous little songs of her own composition, "Cuckoo and Firefly" and "The Skylark," well calculated to display her vocal dexterity and extremely high notes—G above high C being reached in "The Skylark"—and the Polonaise from "Mignon," as well as two encore selections.

The others contributing to the program were Julia Z. Robinson, Anthony D. McNichol and Henry Hotz, members of La Favorita Quartet; Edna Harwood Baugher, soprano; Mary Esther Newkirk, contralto; Frank M. Conly, basso; Earl Beattie, Blanche Ottinger and Nellie Wilkinson, piano soloists; Theodore Cella, harpist; F. Avery Jones, E. Kenneth Howe, accompanists, and the Philadelphia Boys and Girls Orchestra, John Curtis, Jr., conductor.

The concert was under the direction of Eugenia Hildegard von Boos, who will also have the management of another notable concert to be given for the benefit of the Pennsylvania Home Teaching Society and Free Circulating Library for the Blind, in Convention Hall, Monday evening, April 28, among the artists to appear being Alessandro Bonci, tenor; Efreim Zimbalist, violinist, and Martina Zatella, coloratura soprano, with fifty members of the Philadelphia Orchestra, a chorus from the Overbrook Home for the Blind, and a chorus of 5,000 voices under the direction of H. C. Lincoln.

The Academy of Music was filled to overflowing last Thursday evening, when one of the most notable concerts of the season was given by Leopold Godowsky, the pianist, and Eugen Ysaye, the violinist, who furnished a program that aroused the audience to great enthusiasm. The artists were heard together in magnificent interpretations of the Franck Sonata in A Major and the "Kreutzer" Sonata of Beethoven, and each played several solo numbers, the pianist's wonderful execution of Liszt's "La Campanella" and the violinist's playing of Chausson's "Poème," dedicated to him by the composer, being perhaps the favorite numbers.

The Kneisel Quartet closed its sixteenth season in Philadelphia at a recital given in Witherspoon Hall last Thursday evening, presenting with the artistic finish which these famous players never fail to exhibit a program that included compositions by Beethoven, Brahms, Debussy and Loeffler, that of the last-named composer being the Quintet in F Major, in which the Kneisel players were assisted by Samuel Gardner.

At the concert of the Philadelphia Music Club, last Tuesday afternoon, an excellent program was given by a quartet of Philadelphia's talented singers—Zipporah Rosenberg, soprano; Augusta Kohnle, contralto; Howard Zulick, tenor, and Donald Redding, baritone. The quartet is under the direction of Henry Lukens, the well-known pianist, organist and accompanist, who was at the piano. In Mr. Lukens's studio, in the Baker Building, on Thursday afternoon, a delightful informal musicale was given, those who took part being Mary Hallock, the popular pianist, who played compositions by Debussy and Chopin; Mrs. William H. Greene, soprano, who was heard in songs by Duparc and Brahms, and Dr. C. H. Lipschütz, baritone, who offered songs by Harriet Ware and sang with Mrs. Green duets from "Rigoletto" and "Thais." Mr. Lukens also contributed piano solos, playing two Debussy numbers, "Clair de Lune" and "En Bateau." A. L. T.

Repetition of Strauss Operetta Under
Carl Fiqué's Direction

"Prince Methusalem," the Strauss operetta, which was successfully presented by the Brooklyn Quartet Club under Carl Fiqué recently, will be repeated on May 10 in Prospect Hall, Brooklyn, for the benefit of the flood sufferers in the middle West. Mrs. Katherine Noack Fiqué will again be heard in one of the leading rôles.

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MADE DIRECTOR OF CLEVELAND MUSIC

**Municipal Office Created for Christiaan Timmner—Plan Free
Orchestral Concerts**

CLEVELAND, April 12.—Announcement has been made during the past week of the appointment of Christiaan Timmner as Municipal Director of Music for the city of Cleveland. This new departure in the annals of music outside the cities of the first magnitude, will be watched with the keenest interest in all the cities of the Middle West. Starting June 15, orchestral concerts will be given every Sunday in the parks, with platform and sounding board for the musicians, and suitable seating arrangements for the listeners, parking space being allowed for automobiles and carriages. A series of Winter concerts will also be given, beginning in November, arrangements having been made with Manager Daniels of the Hippodrome for the use of that building with its seating capacity of about four thousand. The city is to have free use of it, except for the provision of heating, lighting and service.

The success of the series of "Pop" concerts given during the past season under the direction of Mr. Timmner, led Mayor Newton D. Baker to make this appointment.

Timmner came to Cleveland a year ago from St. Paul, where he had been a member of the orchestra under Conductor Rothwell. He is a Hollander by birth, and played for many years as concertmaster under Mengelberg, in the Amsterdam Concert Gebouw.

At the last symphony concert of the Winter, given by the New York Philharmonic under Strinsky, a superb performance of the Tchaikowsky Fifth Symphony completely electrified the audience. It was followed by two Bohemian compositions, by Smetana and Dvorak, and three movements from Massenet's "Scènes Alsaciennes," one of which, a duet for clarinet and cello, was played in masterly fashion by Leroy and Leo Schulz, completing a concert declared by many to be the most brilliant of the season. An incident of the evening was the presentation of flowers, and an antique silver vase, to the manager of the symphony concerts, Adella Prentiss Hughes, upon the completion of the fifteenth year of her management of public concerts in Cleveland.

Friday, April 4, marked the close of the series of Friday Morning Musicales at Hotel Statler under the management of Mrs. Hughes and Mrs. Sanders. The program furnished by the Kneisel Quartet, and Yolando Mero, consisted of the Brahms Piano Quintet, a Haydn quartet, and short numbers by Rubinstein and Mendelssohn, with a brilliant group of solos by the

pianist. This year's concerts have been so popular that a course of six is announced for next season, beginning in November, to continue at intervals of two weeks.

At the last concert of the Fortnightly Musical Club, the Richard Strauss Sonata, op. 6, for cello and piano, was played by Charles Heydler and Grace Benes with much authority; Mr. Heydler with Sol Marcossion and Mrs. B. P. Pourland gave the Arensky Trio written in memory of Charles Davidoff with charming effect, and contralto songs were given by Mrs. F. A. Seiberling of Akron, an honored member of the Cleveland club.

The annual song recital of Felix Hughes



Christiaan Timmner Last Week Appointed Municipal Director of Music in Cleveland, O.

took place at the Statler last evening before a large and fashionable audience. Mr. Hughes gave dramatic presentation of many modern songs, and included an excerpt from the Moussorgsky opera, "Boris Godounow."

A musical event of national interest was the first performance by the Mendelssohn Club at its concert on April 10, of the two successful compositions of its prize contest. A mixed chorus *à capella* set to Bryant's "To a Fringed Gentian" by Arthur Nevin, proved to be graceful and fanciful, and received an admirable performance. The dramatic ballad of "The Djinn" by Victor Hugo received a really remarkable setting by Franz Bornschein and was given a thorough and conscientious study by the club under its director, Ralph Everett Sapp. It is a composition of intensely dramatic character, modern in its harmonies, highly original in its working out, and is sure to

CARL FLESCH A MASTER VIOLINIST

**His Tour of America in 1913-14
Will Mark His First Appearance
in This Country—A Distinguished Record in Europe**

A CONSIDERABLE army of violinists of the first rank will descend upon America during the season of 1913-14 and at least one of them will be a newcomer. Carl Flesch, whose European activities have been watched with great interest by the musically inclined of America, has never played in the United States, but it is safe to predict that he will command attention as a "top-notch" in his art.

Flesch is forty years old and an early product of the celebrated Professor Grün at the Vienna Conservatory from which he graduated at the age of fifteen. He then went to Paris and became the pupil of Suazay and shortly thereafter of the great Marsick, to whose school Flesch may be said to belong. In 1894 he won the first prize at the Paris Conservatoire and immediately thereafter began to concertize. His debut, which was made in Vienna with great éclat, was followed by three successful concerts in Berlin. The following five years Flesch spent in Roumania as professor at the Royal Conservatory of Bukarest and as leader of the Queen's String Quartet.

Another period of concert giving through Germany was followed by a stay of several years in Amsterdam as professor at the Conservatory in that city.

It was there that Flesch, following the example of Rubinstein, conceived the idea of playing a series of programs covering the entire violin literature. This enormous task, which he fulfilled in five concerts with truly sensational success, immediately placed Flesch in the very front rank of the great violinists. The unqualified approval of press and public led by the great Joachim himself quickly brought him into international prominence, and since then Flesch has been considered



Carl Flesch, the Eminent Hungarian Violinist, Who Will Make His American Début Next Season

among the three or four greatest living violinists.

As modest as he is great, Flesch has never sought undue prominence in America. But it is a significant fact that as soon as his American tour was announced he was immediately engaged by the Boston Symphony Orchestra, the New York Orchestra, the New York Philharmonic Orchestra, the Theodore Thomas Orchestra of Chicago, the Philadelphia Orchestra, the Cincinnati Symphony Orchestra and the St. Paul Symphony Orchestra, as well as by a considerable number of clubs and colleges.

prove a brilliant number upon the programs of the best musical clubs of the country. The enterprise of the small Cleveland organization in offering its awards, and in attempting the production of so ambitious a number, is to be greatly admired. The very effective solo part was admirably sung by Marion Green, baritone, who also contributed groups of solos to the program.

ALICE BRADLEY.

Harriet Ware's Concert

At the concert given by Harriet Ware, the young American composer, of her compositions at Carnegie Hall, New York, on Friday evening, April 18, the assisting soloists were Bernice de Pasquali, soprano;

Christine Miller, contralto; John Barnes Wells, tenor, and Charles Norman Granville, baritone. Mr. Granville replaced Arthur Philips, the baritone, who was suffering from an indisposition, singing the solo part in the cantata "Sir Oluf." The united women's choruses of Arthur D. Woodruff also assisted. The concert will be reported in detail in the next issue of MUSICAL AMERICA.

The management of the Paris Opéra announces the appearance of Amedeo Bassi as the Duke in "Rigoletto," a revival of Vincent d'Indy's "Fervaal," and the production of Wolf-Ferrari's "Jewels of the Madonna" for its next Winter season.

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